Kine Weekly

JANUARY 14, 1960

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6th January, 1960.

KW/JS/.

M.J. Frankovich Esq.,
Columbia Pictures Corporation Ltd.,
142 Wardour Street,
London. W. 1.

Dear Mike,

"Our Man in Havana"

I am very pleased to be able to write to tell you that you have broken the Odeon, Leicester Square's record with your picture "Our Man in Havana" both at the box office and as regards admissions.

This latter fact I regard as particularly significant and a very happy augury for the run of the picture. The record is the more praiseworthy because, as you know, we gave away the whole circle on the first night to an invitation audience.

My congratulations to you. This picture has certainly started a happy New Year for us all.

Yours sincerely,

Kenneth Winckles.

Kenneth Winckles.

Directors: THE LORD RANK, J.P., (Chairman)
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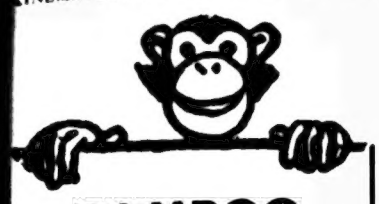

Kine Weekly

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News highlights . . .

Threat by composers

COMPOSERS may refuse to write film music if there isn't a settlement soon in their two-year-old dispute with producers over the exploitation rights of film music. A meeting of nearly 100 composers in London at the week-end decided to accept commissions to write film music only on approved conditions — which producers have so far declined to accept.

The composers are seeking acceptance of the principle that a producer commissioning music shall be entitled only to use the music for the production of a film and shall have no right to share or control further exploitation of the music in other ways by the composer.

Negotiations have been carried out with the BFPA and FBFM by a joint consultative committee representing the Composers' Guild, the Songwriters' Guild and a section of the Musicians' Union. Said a spokesman for the committee: "Over the past two years some producers have attempted to take the rights away from composers. We think this is unfair and want something in future contracts to prevent it happening."

Negotiations with the producer organisations will continue. But, composers decided at the meeting, there should be a time limit.

This week the general purposes sub-committee of the Musicians' Union was meeting to consider a request from the composers for support in any action they may take in the dispute.

A statement from the Musicians' Union is expected today, Thursday.

The Royal Film Performance

THE Duchess of Kent and Princess Alexandra will accompany the Duke of Edinburgh at the Royal Film Performance in aid of the CTBF, at the Odeon, Leicester Square, on Monday, March 28.

Titles of films to be submitted for the performance should be given to the CTBF office by January 22 and a print made available for February 1, the day the selection committee, under the independent chairmanship of Lord Radcliffe, will commence viewing.

Rules governing the submission of films remain unchanged. All films, apart from 70mm. productions which cannot be considered, are eligible for submission providing the showing at the Royal Film Performance will be the film's first public performance in the UK.

New division of British Lion

A COMPLETELY new division of British Lion has been set up for the distribution of specialised feature films and shorts. Named Individual Pictures, it will be headed by Beresford Seligman, former Liverpool branch manager for British Lion.

The new organisation will be a self-contained unit dealing exclusively with foreign language films for distribution in this country. In addition, it takes over the distribution of all shorts which would normally be handled by British Lion.

Alliance studios renamed

ALLIANCE Film Studios has been renamed Twickenham Film Studios. The title change does not mean any change in the policy of studio operations, however, and the board is unaltered. — K. W. Shipman and G. J. Shipman.

Twickenham is one of the busiest of the small studios and at the moment is occupied by Lewis Gilbert's production for Bryanston, "Touch it Light."

FIDO denies blame: Unions want new body

THE BOARD of FIDO—meeting for the first time on Tuesday since the Associated-Rediffusion TV deal with John Woolf and Danny Angel — officially and categorically denied that it had been given any opportunity to buy the pictures involved.

But, at the same time, the Federation of Film Unions, controlling 100,000 industry workers, has rejected FIDO as an effective organisation—and is considering a demand for a new body to act as watchdog for the cinema industry.

The statement issued by the board of FIDO after its meeting on Tuesday is as follows:

"The Board of FIDO at its meeting today received a report of the action recently taken as a result of which a number of British films were made available to commercial TV.

"The Board of FIDO wishes to place on record the fact that it was open to Mr. Woolf and Major Angel at any time to approach FIDO and negotiate for the purchase by FIDO of the UK TV rights for the films.

No approach

"The board also wishes to affirm that at no time did either of these two producers make any approach to FIDO and to deplore the fact that they did not. At the same meeting the Board of FIDO reaffirmed its readiness to negotiate with any owner of UK TV rights in British films by whom it is approached and its continuing intention of offering a full and fair commercial price for such rights."

FIDO's negotiating committee meets today, Thursday, and it is likely that another statement will be issued afterwards.

The Federation of Film Unions has decided that the whole approach to protecting the cinema industry against the menace of films on TV has got to be changed. And it is drawing up a multi-point plan which will include a proposal that a body similar to the Cinematograph Films Council be set up to replace or strengthen FIDO.

This is the result of Monday's special meeting of the Federation to consider the Associated-Rediffusion deal. Proposals made at the meeting will be included in a draft report being prepared by George Elvin, federation secretary and secretary of the ACTT, for consideration and approval at a special meeting of the federation next Thursday.

Apart from the suggested new organisation, it will include a proposal that film stars and leading technicians be asked by their unions not to make films without an undertaking that they

continued on page 30

Viewpoint

EVERYONE'S BUSINESS

THE FILM unions have decided to intervene in the current thorny question of the supply of old feature films to television.

The major concern to the unions is, of course, that their members do not derive benefits from the residual earnings of films sold to television, but, more importantly, that they actually lose benefit by the fact that the showing of old feature films on television takes up screen time that otherwise might be utilised for new programmes which would employ the talents of union members.

They are particularly concerned because programme contractors have stated that they are interested in the purchase of old cinema films to fill the gap created by the decline in the production of television series.

At its meeting on Monday, the Federation of Film Unions discussed a broad plan and among the proposals is one that would call upon artists and technicians to refuse to make films unless it is guaranteed that the films will not be sold to television. It also proposes sanctions against all producers who have sold films to television or do so in the future.

The Federation categorically stated that it has no confidence in FIDO, but this view will not find support from other sections of the industry as will be apparent from the statements published this week.

It cannot be too strongly emphasised that the release of films to television is an all-industry matter, and it would be a mistake if the unions decided to act on their own account.

It is not yet clear what the unions mean when they propose the setting up of a new body, on the lines of the Cinematograph Films Council, with statutory powers. It seems unlikely that the government would interfere in the business of whether or not old films should be sold to television.

However, there is some merit in the suggestion that the unions should be represented on some kind of body to act in support of the aims of FIDO.

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Long Shots

FIDO has become one of the most controversial topics in the trade in recent times, and opinions as to its future are by no means unanimous. But since last week's dramatic announcement of the purchase of Independent FD by Associated-Rediffusion, which sparked off the controversy, both the feature producers' associations, the BFPA and the FBFM, have deplored the actions of John Woolf and Danny Angel: have reaffirmed their faith in FIDO and are solidly behind its continuation.

The attitude of the CEA was to be made known immediately following the meeting of the General Council yesterday, Wednesday.

Writing before the event, I venture to predict that the General Council will also censure the two producers: that it will reaffirm its continued support for FIDO and, furthermore, that it will recommend that exhibitors boycott the films of John Woolf and Danny Angel.

I understand both the major circuits are prepared to back the policy in relation to FIDO.

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OUR COMMENT on FIDO and the Associated-Rediffusion deal in last week's issue touched a few sensitive spots in the trade anatomy. However, our view that there is a need for an immediate reappraisal of the methods of FIDO has found support in the producer associations, both of which advocate such a move.

At last week's BFPA press conference, Arthur Watkins said that it may be necessary for FIDO to go out and seek producers who have films available for sale rather than wait for them to approach FIDO or to dispose of them elsewhere without seeking a deal with FIDO.

John Woolf's statement claiming that he had not received an answer to his letter to FIDO in which he stated that he would not give the undertakings asked for, but that he was prepared to discuss the matter, is challenged in a letter from Arthur Watkins published this week.

A reply from John Woolf is published together with Mr. Watkins' letter.

One can draw various conclusions from the exchange of correspondence.

It is well known to producers that FIDO is obliged to "treat with producers" who could not give the assurances asked for, and wanted to sell the rights in their films. John Woolf may have erred in not making an approach to FIDO with a direct offer of the films he controlled. But, on the other hand, it is apparent that FIDO did not make a direct approach by letter to open negotiations, despite the fact that John Woolf had reserved for himself the right to dispose of the television rights of his films, as he saw fit, at some future date.

The inquest is by no means over and the rights and wrongs of the case are a matter of argument.

But the deal has been done and an important group of films has become available to television.

It is important that the aims of FIDO should be pursued with renewed vigour and foresight, for it would be disastrous to our trade if the floodgates were opened at this critical stage in the industry's evolution.

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CEA General Council this week received a report from the committee that has been investigating the possibilities of Toll TV.

I understand that this is a comprehensive document reporting upon developments in America and Canada, and giving technical information on the various systems that are under consideration, and being actively promoted.

However, I gather that the committee has not found it possible to give guidance on a policy line that might be adopted by the CEA, as the government has yet to determine policy on the future of television, including Toll TV.

It was recently announced that the government would hold an inquiry in the broad field of television development.

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BRITISH LION'S innovation—the setting up of a special division to handle foreign features and short films—reflects the growing possibilities for the specialised exploitation of product other than that of American or British origin.

It is also a challenge to the oft-expressed view that major renters are not geared to the specialised selling of foreign pictures outside the normal pattern of business.

Through his experience of foreign films and specialised exhibition, Beresford Seligman is well equipped to head the new division.

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A NOT inconspicuous success has been scored in this particular field by Ken Rive and his colleagues of Gala in association with Jacey.

Their latest enterprise, the International Film Theatre, in Westbourne Grove, Bayswater, London, got off to an auspicious start last week with the British premiere of the highly regarded, award-winning "Hiroshima Mon Amour," a Franco-Japanese co-production.

The policy for the new venture is to present films of special merit from any country, thus catering for those who have a special interest in cinema.

The premiere was attended by the Foreign Secretary, Selwyn Lloyd, and the French Ambassador, and the proceeds go to the Federation of Film Societies, from among the members of which the International Film Theatre can expect considerable patronage.

In his introductory speech, Ken Rive promised the Federation part of the proceeds of the opening performance of each new film presented at the cinema. He also paid tribute to "his brilliant assistant, Frank Hazell," for his part in the launching of this new venture.

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IT WAS appropriate that the first big film night of the year was the Royal Premiere of Rank FD's "The Royal Ballet" at the Columbia Theatre, in the presence of Princess Margaret, and held in aid of the Royal Ballet School.

This was a brilliant evening for a brilliant

film, which appears to be set for a long run at the Columbia.

Paul Czinner's peerless skill in capturing an exciting film record of the memorable London performance of "The Bolshoi Ballet" is demonstated again in this fine record of the performance of Britain's premiere ballet talents.

All associated with the picture can be mightily proud of the achievement.

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A PROVISIONAL date at the end of the month has been suggested for SCMA leaders to meet NATKE to discuss the managers' recent ballot in favour of seeking an amalgamation with Sir Tom O'Brien's union.

A definite date for the meeting depends largely on SCMA general secretary Bill Ellison, who expects to go into Lewisham Hospital any day for a minor operation.

The operation will keep him out of action for two or three weeks, which may mean postponing the meeting with NATKE.

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DESPITE the earlier warning of Sir Philip Warter, who urged shareholders not to assume that this would be another record-breaking profit year for the corporation, the sharp decline in the ABPC half-year profits—down by over £1 million—came as a shock to the city.

Sir Philip gave these reasons for the fall-off: the exceptionally fine summer which affected cinema earnings; expenditure on the expansion and reorganisation of television production facilities; rising costs of producing television programmes.

The cost of the individual contributing factors in terms of profit reduction are not disclosed in the interim statement.

However, ABPC has a solid reputation as a prudent company, with a pride in good housekeeping, evident in the amount of earnings ploughed back into the refurbishing of its cinema properties.

Likewise, it is evident from Sir Philip's statement that the corporation is aiming at the highest possible standards in its television enterprises. It must be conceded that this is a policy which is not without wisdom.

Sir Philip's declaration of an interim dividend of 20 per cent., the same as for 1958, is coupled with a forecast of a less severe rate of decline in profits for the second half of the financial year.

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THERE is a reminder from T. Robinson of the Manchester and district branch of the CEA that nominations for the officers and committee for the coming year must be received by January 20.

There are three vacancies on the committee, for J. Brearley, A. J. Woolley, and T. Kelly have not put themselves forward for re-election.

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THE Sheffield trade's annual get-together, the dinner and dance organised by the Sheffield branch of the CEA, takes place on February 11.

Tickets are £2 each and can be obtained from branch secretary Arnold Favell, 47, Bank Street, Sheffield, 1.

Arrangements have been made for overnight accommodation at the Grand Hotel and those wishing to make reservations should contact Peter Blake of the Heeley Coliseum, Sheffield.

Incidentally, requests for tickets should reach Arnold by not later than Monday, January 25.

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THE annual cinema ball sponsored by the Manchester and district branch CEA, the Lancs. Cinema Old Boys Association and Manchester Cinematurians is to be held on February 16.

This function will be held at the Embassy Rooms, Locarno, Sale.

The committee responsible for the organisation is composed of D. L. Jones, chairman, E. Gratton Milloy, vice-chairman, H. Woolf, hon. secretary, and H. K. White, hon. treasurer. It is representative of both the renting and exhibiting sides of the industry.

The ball is preceded by a dinner.

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JACK PRENDERGAST is very proud of the fact that his son, professionally known as John Barry, is responsible for the music for George Minter's Renown production, "Beat Girl," which has been recorded by Columbia as an LP disc.

Jack's son, leader of the John Barry Seven, wrote the original score and did the special arrangements for the film and his group, augmented for the occasion, played the music for the film. And he made the special recording for the Columbia disc.

John Barry is achieving considerable success as a composer and arranger in the pop musical world. His disc, recorded with Adam Faith, titled "What Do You Want," achieved the No. 1 position in the Top Ten. His latest disc, I gather is also tipped for the Top Ten.

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INCIDENTALLY, Renown's claim that the Columbia "Beat Girl" disc is the first time that the entire music track of a film had been recorded on LP for direct sale to the public is challenged by an eagle-eyed reader, Neil W. Bigg (if that is the right interpretation of the signature).

He states that the complete sound track—music and dialogue—of London Films' production of Laurence Olivier's "Richard III" was issued as a LP recording by HMV.

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FELLOW trade paper scribe Jock MacGregor, who is associated with Brando's Pennebaker production company, has a new assignment in production—co-producer with Umesh Mallik on the Luckwell production. "The Man Who Couldn't Walk," for Butcher's release.

Jock's new activity has the blessing of Pennebaker, the Glass-Seltzer company, of which he is a director, and the U.S *Motion Picture Exhibitor*, which he represents here.

The next Pennebaker British production, "Paris Blues," is expected to be started in August. Paul Newman and Duke Ellington are lined up for the picture and negotiations are proceeding for the signing of a top director, and Sidney Poitier and Joanne Woodward.

Jock is expecting George Glass and Walter Seltzer here soon for discussions on their new picture. "Good Night, Patricia," which may be in production about the same time.

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WE ARE very glad to hear that Ivor Faull is making a slow but sure recovery from a serious illness.

His steady progress is due in no small measure to the devotion of his wife Ruby, who has spared no effort in helping to nurse him back to good health.

Ivor would be glad to hear from friends in the trade. His address is 89, Richmond Court, Richmond.

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THE Yorkshire trade has lost a pioneer of the business by the sudden death last week of George Trafford Drayton, general manager of the Tower Picture theatre, New Street, York.

Mr. Drayton started in the entertainment business in 1909 at the old Victoria Hall, Goodramgate, and later took over the management of the Picture House, Coney Street. He was appointed to the management of the Tower in 1920, and helped to form the company which now controls the cinema.

Mr. Drayton was chairman of York Cinema Managers' Association. As an exhibitor he had an interest in local newsreels and recorded many of the historic events in the life of the county.

During the war he was appointed official cameraman to Northern Command, and some of his work is now at the Imperial War Museum.

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ONE of London's earliest exhibitors, Ben Hur, died this week. He controlled the cinema that bears his name in Whitehorse Street, Stepney.

Mr. Hur became a London exhibitor before the start of the First World War. He was 77 years of age. In recent times his cinema has been managed by his family.

Mr. Hur was an uncle of David Jones, director of publicity of ABPC. He was recently a guest of Metro at the premiere performance of "Ben-Hur" at the Empire, Leicester Square. — **The Stroller.**

Four staff members with service totalling 112 years were presented with inscribed gold wrist-watches when the Manchester firm of Gordon's Associated Companies inaugurated its "Quarter of a Century Club." Here's Mrs. Gordon, wife of the governing director, making a presentation to printing production manager E. P. Farrer. In the background: S. Grimshaw, poster writing foreman; H. Welch, display poster writer, and F. Wild, poster writer

News of the Week

MP calls for levy and quota for television contractors

A NEW Act of Parliament that would impose on television contractors who show films the same obligations which face cinema exhibitors is to be demanded when Parliament reassembles on January 26.

Stephen Swingler will then ask Reginald Maudling, President of the Board of Trade, to legislate to apply similar conditions of levy and quota to TV as now apply to the cinemas.

"We need a new Act to set up machinery for quota, levy and other applications already borne by exhibitors to be borne also by the TV companies," said Mr. Swingler on Monday.

"It is only fair that the television contractors, if they are going to use large quantities of films, should carry the same financial duties, as well as the same obligations to show British films as are enforced on the cinemas."

Mr. Swingler believes—and will explain when he questions Mr. Maudling in Parliament—that some new machinery will have to be invented to enable TV to pay its way in the film industry, because it is not selling seats, as the cinema must do, to members of the public.

He will ask that the Board of Trade should study this problem and come up with a solution to it which will be fair to both branches of the entertainment industry.

Mr. Swingler rejects the idea, which some trade union leaders have put forward, that television should be prevented altogether from showing films. He regards such a ban as impracticable and, therefore, prefers to seek other ways of putting the cinema and television on a fair and equal footing.

'Ben-Hur' tops its first million

"BEN-HUR" has already taken its first $1,000,000 at the box-office. If the advance sale for future performances, through mail orders and group theatre parties were added, the total would be nearly double.

What makes "Ben-Hur's" record remarkable is the fact that it has been playing in only 12 theatres, and for so sho t a time.

The 12 theatres now showing "Ben-Hur" have a total of 15,264 seats, all of which have been occupied at virtually every performance. New York opened on November 18 at Loew's State, with Boston, Philadelphia and Los Angeles following a week later. Christmas openings were at the Empire Theatre, Leicester Square (on December 16); San Francisco, Atlanta, Chicago, Miami, Dallas, Toronto, Montreal.

Nearly 235,000 cinemagoers are now seeing "Ben-Hur" each week and, with more openings scheduled for the January to March period, this weekly attendance figure will rise to more than 500,000 weekly.

Opening in January will be Pittsburgh, Kansas City and Portland, Oregon. In February, premieres are to take place in Minneapolis, Detroit, Oklahoma City, Omaha, St. Petersburg, Seattle, Indianapolis, Cincinnati and Cleveland.

In March, Vancouver, Salt Lake City and others will launch "Ben-Hur," which is a William Wyler presentation for MGM. Each centre already reports large advance sale figures.

A £65,000 face-lift for Gaumont State

CMA'S largest theatre, the 3,996-seat Gaumont State, Kilburn, is to close for three weeks from January 16 for a £65,000 conversion programme that will make it one of the biggest multi-entertainment centres in Britain.

When complete, it will contain a theatre, a ballroom, a dance studio and a restaurant-banqueting suite.

The ballroom, planned as one of London's most luxurious, will be built under the existing circle with a sound-proof screen wall separating it from the theatre stalls. It will accommodate approximately 1,000 dancers.

Total seating capacity of the theatre will still be in excess of 2,300. CMA plans to re-open the theatre on February 7.

NATKE wage talks

TALKS are due to be resumed next Tuesday between NATKE and the CEA over the union's demand for a new agreement. Settlement offers made by the CEA were rejected by NATKE last month.

FBFM considers levy earnings ceiling

SHOULD the levy regulations be amended so that the amount which can be drawn by the most successful films is limited to leave more for the moderately successful pictures?

Members of the FBFM council considered the question at their meeting last week. After a full discussion they agreed to explore the matter further at a future meeting.

FIDO.—At the meeting members deplored the action of John Woolf and Danny Angel in making their films available for television. In a statement issued after the meeting the Federation stated that members "expressed the hope that FIDO will be so supported and, where necessary, improved that it can continue its work for the good of the film industry."

Films Bill. — The council reaffirmed its view that Clause 8 of the new Films Bill—it deals with foreign producers and directors—should be deleted on the grounds that it is harmful to Anglo-American co-production. Members expressed regret that their opposition to the clause had not been supported by the BFPA.

Other matters.—A number of export problems concerning British films in Russia, Italy, the Argentine and Pakistan were considered. Members also received reports on labour matters, including the recently-settled negotiations with NATKE and the ETU.

AIC urges abolition of statutory levy

AS A RESULT of the Associated-Rediffusion deal with John Woolf and Danny Angel, the AIC is to protest to the Board of Trade and urge the abolition of the statutory levy.

This was agreed at the association's council of management meeting last week after South Wales delegate A. Andrews complained that levy paid by exhibitors had been used to finance British films "which are now being used to put us out of business by their distribution to television."

In view of what had happened, the levy should be abolished and there should be a complete government inquiry into the industry, members thought.

The council also discussed the payment of FIDO contributions—whether they should be withheld on the ground that the contract clause was void because the organisation could not give exhibitors protection.

On the advice of president Harry Mears, it was decided against making any recommendation at the meeting.

Mr. Mears placed the blame for the John Woolf deal on FIDO. It had, he said, ignored the opportunity to buy the films—even when John Woolf said he was prepared to accept payment over a number of years.

Mr. Mears added: "I don't blame John Woolf. He is protecting his own interests and I think if I'd been in his position I would have done the same thing."

It was decided that the situation created by the deal should be included in a report of the problems and views of independent exhibitors to be drafted by vice-president Hugh Orr for circulation to MPs.

The report—it will take the form of a newsletter—will also outline the AIC's open market proposals. In addition, it will cover complaints by AIC members that in some situations Rank and National theatres are operating concurrently "whenever a really good film comes up."

It was, said secretary Aubrey Partner, cutting down the income of producers apart from being harmful to the independent exhibitor.

PRS.—AIC officers are to meet the PRS council today, Thursday, to discuss a new agreement. The society has offered the AIC a similar agreement to the one it has with the CEA, except that it is prepared to allow only 5½ per cent discount instead of 7½ per cent in the case of the CEA.

It was reported at the meeting that the association is prepared to accept the terms, provided they are given the same discount as the CEA.

BFPA executive council

Confidence in FIDO, but its methods must be changed

FOLLOWING the shock of the Associated-Rediffusion deal with John Woolf and Danny Angel, members of the BFPA executive council have reaffirmed their confidence in FIDO. But at the same time they have decided that steps should be taken to reconsider the methods of FIDO.

At last week's BFPA press conference president Arthur Watkins issued this statement, authorised by the association executive council the previous day: "Producers are not wholly satisfied with the way in which FIDO's negotiating committee has gone about its work up to date and hope that steps will be taken to ensure that every producer who goes to FIDO could feel fully satisfied with the deals he was able to do."

Referring to Associated-Rediffusion's deal with John Woolf and Danny Angel, Mr. Watkins said the council had instructed him to make the following statement:

"The BFPA strongly deprecates and disassociates itself entirely from action that has recently been taken resulting in a number of British cinema feature films being made available to TV in the UK.

Maximum support

"The BFPA reaffirms its full confidence in FIDO and its aims and objects, and will continue to give the organisation its maximum support."

Speaking of the association's decision that FIDO should reconsider its methods, Mr. Watkins said the organisation had not, in the past, considered it its duty to go out and seek deals with producers who had films to sell.

"But," he added, "it may well now become the policy of FIDO to go out to these people. It's something I'm prepared to advocate."

FIDO had, he said, been cautious and tried to be "good stewards of the money it received." But it must ensure that producers who go to the organisation get a fair deal. "I hope steps will be taken to bring improvements in this direction," he said.

Commenting on FIDO's financial reserves, he said they had been built up against "the day when we have to spend on a large scale."

He added: "Up to this date some important films have come (to FIDO), but we still have to deal with a big batch of really important pictures that could seriously harm exhibitors. The big fish have not yet arrived—this (the films involved in the A-R deal) was one bundle of fish that should have come to us."

Neither John Woolf or Danny Angel—both members of the BFPA—attended the executive council meeting. The meeting did, however, hear a defence of John Woolf's action presented by his representative.

The debate, said Mr. Watkins, took the form of rebutting the defence which has been made by the two producers. He added: "The complaint against them was that they did not offer the films involved to FIDO. Instead of coming to a body that is in business to buy the TV rights of films, they went to TV without disclosing their intentions to the industry."

Both men, he said, knew the purpose of FIDO. It was an all-industry organisation, and BFPA members were bound by the decision of the association to support and work with FIDO.

He referred to letters sent out by FIDO seeking an undertaking from major companies not to press their films on the organisation at an early stage. "There was not the money there to deal with this. If we were going to get off the ground at all we had to ask them to lay off until we had dealt with the people from whom we could not really ask this undertaking."

John Woolf replied that he could not give an undertaking not to sell to TV or an undertaking not to go to FIDO.

Mr. Watkins went on: "No blame whatsoever was attached to Mr. Woolf for refusing to give that undertaking. He ended the letter by saying he would be pleased to discuss the matter at any time, and the letter was reported back to FIDO.

"The corollary to be drawn from the fact that a man is not prepared to come to FIDO is that he reserves the right to come, knowing we were open for business."

Mr. Watkins then commented on John Woolf's view that FIDO should have gone to him. "We do not accept for one moment that that in any way absolves Mr. Woolf from the responsibility of coming to us before he went to TV," he declared.

At no time, said Mr. Watkins, had FIDO intimated to John Woolf or anyone else that it would not do business. "In our view," he added, "it was expected that they would come to FIDO and bang the table and, in the bluntest terms, tell us to do business or they would take their films elsewhere. They never came to FIDO, although they knew perfectly well that we were prepared to do business."

Mr. Watkins denied knowledge of John Woolf's claim that he had indicated he would accept payment for films over a number of years. "FIDO never got to the stage of negotiations with him—because he never came to us. And that is what concerns us."

The object of FIDO was well known to producers "and the least they can do is to come to us and give us a chance to do business before they go anywhere else," stated Mr. Watkins.

In reply to a question, Mr. Watkins commented on the position of a producer who received a lucrative offer for his films, which FIDO could not equal. "FIDO has already made it clear," he said, "that if it cannot do business when a producer comes to it, that person is free to do what he likes. It would be unfair to say we cannot do a deal and you cannot go elsewhere."

Criticism

Mr. Watkins said FIDO itself was not above criticism. But this did not excuse the action of John Woolf and Danny Angel. Without FIDO there would be chaos. It had to succeed. There were, he admitted, lessons to be learned. But there were no ulterior motives behind the organisation and constructive criticism should be welcomed.

One of the things FIDO might consider was disclosing the titles of films which had been acquired, without revealing how much was paid for them. "There is no desire to work in the dark," he said.

Membership.—Horizon Pictures (G.B), with Sam Spiegel as nominated representative, and Regal Films International, with Michael Green as its representative, have joined the BFPA.

Letters to the Editor

ARTHUR WATKINS DISCLAIMER

IN STATEMENTS he has made recently to the press, Mr. John Woolf has referred to the letter which he received from FIDO asking him to join other companies in undertaking not to press FIDO to acquire the UK television rights in his films. In his reply to FIDO of the 3rd February, 1959, Mr. Woolf declined to give the undertakings asked for and said that he could not think what the FIDO Fund was for if it was not for the purpose of acquiring rights or undertakings from companies such as his. He ended the letter by saying that if FIDO wished to discuss the matter with him at any time he would be glad to do so.

Mr. Woolf has told the press that he did not receive any further communication from FIDO since the date of that letter.

I am afraid Mr. Woolf's memory is at fault. His letter was reported to the members of the Board of FIDO at their meeting on the 26th February, and it was agreed that the chairman should see Mr. Woolf about it. I was the chairman of FIDO at that time, and I asked Mr. Woolf to lunch with me on the 9th March, which he did.

What I said to him will be clear from the following extract from the minutes of the subsequent FIDO Board meeting on the 2nd April, "the chairman reported that he had seen Mr. John Woolf and had confirmed to him that FIDO regarded it as an obligation implicit in its Charter to treat with all producers who desired to negotiate."

A clear and precise answer to the query raised in Mr. Woolf's letter to FIDO was therefore given to him as long ago as the 9th March, 1959, and from that date he has been aware of the readiness, furthermore the obligation, of FIDO to negotiate with him, if he so chose.

He chose to negotiate direct with TV.

ARTHUR WATKINS,
President, BFPA.

JOHN WOOLF REPLIES

THE LETTER from Arthur Watkins calls for some comment, as it fails to mention certain facts which, for my part, I consider to be highly relevant.

Mr. Watkins stresses the point that on April 2, 1959, he reported to the FIDO Board that he had seen me "and had confirmed (to me) that FIDO regarded it as an obligation implicit in its charter to treat with all producers who desired to negotiate."

With the greatest respect to Mr. Watkins, I fail to see the relevance to the matter in hand of any such general reference to the obligations implicit in FIDO's charter.

The matter in hand was my protest against FIDO's demand that my company, Romulus Films, would not require FIDO to acquire the United Kingdom television rights of any films which Romulus Films, or any of its associated companies, may control.

Clearly, what film producers with television rights to sell were entitled to expect from FIDO were offers for those rights, and not theoretical assurances concerning FIDO's "implicit obligations."

Something else that is important is missing from Mr. Watkins' letter.

On more than one occasion in the course of 1959 I told Mr. Watkins that I did not understand how FIDO could claim to be coping successfully with its tasks, when it was common knowledge that it had not acquired the United Kingdom television rights of several substantial groups of films.

To that Mr. Watkins said that, of course,

continued on page 30

World Markets

New French loans as bridge to end support in 1968

PARIS.—The "Aid Law" which helped finance the French film industry for many years was replaced this week by what officials call "support" for the industry.

It is very different from the Aid Law and is intended to act as a kind of "bridge" leading to an end to all support in 1968. By that year the industry will be expected to stand upon its own financial feet.

The only direct aid under the new system is as follows: £187,000 to studios and laboratories; £255,000 for producers of short subjects and documentaries, and £225,000 for newsreels. Exhibitors and producers only are allowed to borrow money.

There are two sorts of loans. The first, available to both exhibitors and producers will carry a low interest rate, round 5 per cent., but will carry conditions which, to put it mildly, are not being received with enthusiasm.

Exhibitors may apply for such loans which will be granted by normal banks drawing on the State Fund for Economic and Social Development.

This Fund will act upon the advice of a 30-man committee (technicians, financiers and film art authorities) before loans are granted.

Exhibitors will, of course, have fewer troubles obtaining such loans than producers. Nevertheless loans will only be granted to theatres with an average of fewer than 2,000 admissions per week.

Commenting on the loans, M. Thierry Delefon, delegate general of the Exhibitors' Federation, said: "Such loans would be for negligible amounts for the simple reason that small exhibitors cannot pay back large loans. Further, the red tape involved is not much of an incentive."

But producers will find it even harder. They will only be able to obtain these low interest rate loans if the Committee is agreed that the film concerned is a quality film and worthy of receiving such a loan.

In other words the Committee will act as a kind of second censor for those who want money.

Really courageous producers may apply for such an advance on the strength of a scenario, but they would be in trouble if the finished product did not please, for the loan would then be blocked and they would be left with the bills.

Producers may also apply for normal interest loans from the Credit National through the National Film Centre. The amount loaned will depend on the receipts of the candidate's previous film. Further, such loans will only be available, at decreasing amounts, up to 1968 when they will stop. Starting at 7 per cent. of the receipts they will drop to 1 per cent. in seven years' time.

Other concessions will include the suppression of the Stamp Tax on all seats under five shillings. This will mean that about half of the 5,700 cinemas in France will pay no stamp tax at all.

The next six months will be spent in inter-trade talks on how to meet the present situation.

Most concerned are the exhibitors. M. Delafon said frankly: "The new measures are by no means what we hoped for but they are just what we expected."

Firstly the exhibitors must reach an agreement with producers and distributors on the distribution of what used to be known as the "additional tax."

This was a tax placed on all seats. It fed the Aid Fund and producers and exhibitors were allowed to draw on it. The tax remains but it is not, in fact, a tax now, but has become an integral part of the price of the seat.

Nevertheless the exhibitors will not be allowed to keep all of it. The producers and distributors will want their share and this will demand long discussions no doubt.

Finally with aid practically dried up exhibitors will press for real freedom. They will ask to be allowed to change their programmes when they like and to show two features instead of one as they are forced to do in all the large cities at the moment. Finally they will ask for price ceilings on seats to be lifted.—**Henry Kahn.**

ONLY THE BEST

FOR THE GREATEST—

TECHNICOLOR

"BEN-HUR"

Italy is ambitious for 1960

ROME.—The Italian film industry enters 1960 on the up-beat, with a programme which indicates a confidence that might profitably be shared in other, more faint-hearted quarters.

With 25 national and co-production films not yet finished, it is proposed to surge ahead with another 92 pictures—casts, producers, directors and technical processes already agreed upon.

Among the films yet to be finalised there are co-productions against backgrounds in Italy, Argentina, France, Yugoslavia, Brazil and America.

Similarly, the 1960 productions will also range far, wide and free, but the island of Great Britain would seem to be in the remotest corner of the globe to judge from the apparent reluctance of Italian financiers to risk their capital with their British counterparts.

There may be the soundest of business reasons for this, in the light of Italy's participation in the Common Market, but they are arguments which do not seem to have discouraged Wall Street and the American producers it backs.

U.S participation here is reaching a stage at which many Italians who are our friends are asking—"When will London wake up to the need for slipping inside the door while it is still open?"—**Laurence Wilkinson.**

Quantity, but very little quality

BOMBAY.—South Indian Studios made the record number of 136 pictures in 1959. This represents an increase of 16 films over the previous year.

The increase is accounted for by the fact that though dubbing was at a discount, more pictures were dubbed in the last year. As many as 36 pictures out of the above total were dubbed versions and only about 100 pictures were produced from original stories.

While the volume of production was quite staggering, only four pictures did well at the box-office and only two of these registered really outstanding business.

This was because there has been little or no improvement in the quality of the films. By and large it is very, very low.

So industrially speaking, the film-making business has not received a shot in the arm and no one can draw any satisfaction from the fact that there are 263 films now on the floors of South Indian Studios.—**N. V. Eswar.**

CEA wins cut in freight rates

BELFAST.—A three-year campaign by Northern Ireland CEA to bring about a reduction in the Ulster Transport Authority's freight rates for films has almost ended.

The UTA has submitted a scheme to CEA which, through placing films in a new classification of merchandise, will have the result of reducing rates by about 50 per cent.

Only snag is a UTA condition that every member of the CEA subscribes to the arrangement and uses UTA to transport their films.

CEA officially backed the proposed arrangement and sent a questionnaire to each exhibitor asking if the UTA arrangement was acceptable.

Most members have agreed to the new proposals, but a number insist that they would still prefer to arrange their own transportation of films.

Despite this mixed reception to the proposals, CEA has asked UTA to put the new scheme into operation, maintaining that even those members who do not approve of the arrangement at the moment will subscribe to it when it becomes effective.

The Ulster Transport Authority has a monoply in Northern Ireland.

If UTA agrees, the scheme will come into force immediately.

Spearheading the battle for the reduction were CEA's branch chairman, George Lodge and secretary, Albert Dougan.

It is a major triumph for the CEA to have achieved such a reduction, especially when freight rates are constantly on the increase.

The high cost of film transportation was causing hardship to many proprietors, especially those in rural areas.

In some cases, in fact, the high rates were abolishing profits and many members had had to resort to travelling to Belfast to transport films in their own cars.

The scheme is expected to be approved unanimously.

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THE FUTURE of the Belfast Imperial—one of the City's first-run cinemas which is now in course of demolition—has been a matter for conjecture for some time. I hear that it has been bought by Woolworth's which owns property nearby and that it will be an extension of this property.—**S. Gordon Duffield.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Beginning of the End (Rank)—U.S	**73 min. (A)**	Peggie Castle, Peter Graves, Morris Ankrum	Science-fiction melodrama about comely reporter who gets scoop on town's annihilation by inflated grasshoppers. Tale wildly fantastic, cast uneven and staging modest, but trick photography effective	**So-so "second" (C)**
Happy Anniversary (United Artists)—U.S	**81 min. (A)**	David Niven, Mitzi Gaynor, Carl Reiner	Domestic comedy hingeing on husband's and wife's pre-marital relations. Story definitely blue, but acting smooth, asides popular, feminine angle strong, lines crisp and title showmanlike, if cynical	**Good adult light fare (C)**
Hiroshima Mon Amour (Gala)—Franco-Japanese	**93 min. (X)**	Emmanuele Riva, Eiji Okada	Off-beat Franco-Japanese melodrama with English sub-titles concerning love affair between French actress and Japanese architect in Hiroshima. Characterisation sensitive and direction imaginative, but script, overlaid by atomic bomb horrors, somewhat dishevelled	**Art house "must" (NC)**
Incredible Petrified World, The (New Realm)—U.S	**70 min. (A)**	Phyllis Coates, Robert Clarke, John Carradine	Marine malarky describing hectic experiences beneath the briny. Yarn far-fetched, but acting adequate, by-play lively and cameraman alert	**Passable industrial hall gimmick offering (C)**
†Operation Petticoat (Rank)—U.S	**120 min. (U)**	Cary Grant, Tony Curtis, Joan O'Brien	Breezy World II comedy, presented in Eastman Color, illustrating log of battered submarine. Co-stars, supporting players and director resourceful, gags bright, romantic asides engaging, staging realistic, dialogue snappy and photography first class	**Excellent light booking (C)**
†Rice Girls (Mondial)—Italian	**81 min. (A)**	Elsa Martinelli, Folco Lulli, Rik Battaglia	CinemaScope-and-Eastman Color romantic melodrama concerning rice planter's sacrifice for illigitimate daughter. Plot and acting unsubtle, but feminine slant obvious, backgrounds authentic and English sub-titles fluent	**Reliable Continental "double bill" (C)**
†Tamango (Columbia)—French	**95 min. (A)**	Dorothy Dandridge, Curt Jurgens, Alex Cressan	Adventure melodrama, photographed in CinemaScope and Technicolor pivoting on mutiny aboard 19th-century slave ship. Yarn lusty, cast powerful, highlights rugged and English dialogue clearly delivered, but feminine appeal slight and humour negligible	**Average "programmer" (C)**
Teenage Zombies (New Realm)—U.S	**73 min. (A)**	Katherine Victor, Don Sullivan, Steve Conte	Horror comic telling how teenagers outwit foreign agents menacing U.S security. Tale serial-like, but kids keen, action brisk, humour clean and climax hectic	**Passable industrial hall gimmick offering (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Operation Petticoat

Rank-Universal. American (U). Photographed in Eastman Color. Directed by Blake Edwards. Featuring Cary Grant, Tony Curtis, and Joan O'Brien. 10,817 *feet. Release February* 22, 1960

BUOYANT and breezy Service comedy, or rather parody on submarine epics. Finely photographed in Eastman Color, it illustrates the log of a U.S underwater craft which, although battered and partly "manned" by dizzy army nurses, cuts lively capers in enemy menaced waters during World War II and becomes a floating matrimonial agency. The tale is told retrospectively by a first-class team, headed by the women's heart-throbs, Cary Grant and Tony Curtis, and distance enables the mickey to be taken out of "those who served" without belittling their achievements or sacrifices. The basic joke is quickly established and laughs smoothly follow the wake of the ship that didn't die of shame. Excellent light booking.

Story.—In 1941, the Japs sink the U.S submarine Sea Tiger off Manila, but Matt Sherman, the skipper, determines to raise her. Suddenly, Sherman is confronted by Lieutenant Nick Holden, a spick and span officer who has only donned uniform so that he can marry a railroad heiress. Nick and Sherman don't see eye to eye, but Sherman soon realises that Nick's gift for scrounging more than atones for his lack of seamanship. Nick, aided by Ramon, a fugitive from the Marine Corps, swipes urgent supplies and equipment. The Sea Tiger is repaired, but the Japs spot her and Sherman has to duck and dive. Nick again goes scavenging and returns with five stranded army nurses. The girls disturb the men and Dolores, a full-bosomed lass, accidentally fires a torpedo meant for a tanker. Nick ogles Barbara, another comely wench, but gets the brush off when he says he is engaged. The Sea Tiger continues to wheeze along and later children and pregnant women are picked up from the Philippines. Painted pink because there's no other colour available, the Sea Tiger finally becomes an object of derision and is actually depth-charged by an American destroyer, but distress signals in the form of female undergarments enable it to survive.

Production.—The picture opens as Sherman, now an admiral, arrives to bless Sea Tiger II, a new atomic vessel, and his journal, written during his command of the original Sea Tiger, furnishes the script. Cary Grant contributes a perfectly-timed comedy portrayal as Sherman; Tony Curtis is in his element as the brash Nick; and Clarence E. Lung, Gene Evans and Arthur O'Connell are the most prominent of the rest. Joan O'Brien and Dina Merrill also do their stuff as Dolores and Barbara; and Virginia Gregg, Madlyn Rhue and Marion Ross complete the female quintet. Its highlights, the torpedo

incident, improvisations in the engine room, underwater activity, bunkhouse barney and the jettisoning of the girls' "smalls," are not only shrewdly spaced, but also cunningly punctuated by romance. The dialogue is equally bright, while the settings and seascapes are worthy of real warfare.

Points of Appeal.—Wholesome and clever fooling, box-office stars, catchy title, ambitious staging, smart lines, sly feminine angle, Eastman Color and "U" certificate.

Happy Anniversary

United Artists. American (A). Directed by David Miller. Featuring David Niven, Mitzi Gaynor, and Carl Reiner. 7,438 feet. Release not fixed

DOMESTIC comedy, adapted from the Broadway stage success, "Anniversary Waltz." It's about a lawyer who, while celebrating his thirteenth wedding day, shocks his wife's folk by disclosing that he and his spouse had pre-marital relations, but finds it difficult to ride the storm in a teacup. The plot is decidedly blue, but David Niven and Mitzi Gaynor, enthusiastically supported by a couple of energetic, if precocious, youngsters, keep its mattress humour within bounds. Adult, though anything but subtle, farce, generously mounted, it'll tickle the majority and particularly women. Good light fare.

Story.—Chris Walters, a New York lawyer, waxes sentimental on his thirteenth wedding anniversary and he and his wife, Alice, sneak off to a hotel which had been the scene of earlier clandestine meetings. Later, slightly tiddly, Chris reveals to Mr. and Mrs. Gans, Alice's parents, who had bought them a TV set, that they had experienced a trial marriage. The in-laws hurriedly leave, Alice, furious, cold shoulders Chris, and Chris, unrepentant, puts his foot through the TV set. During all this, their children, Debbie and Okkie, eavesdrop. Bud, Chris's partner, replaces the TV set and it's switched on just as Debbie broadcasts the family scandal on the home screen. Chris, a TV hater, smashes the second set, the domestic situation worsens and Chris stalks out of the house. He soon returns and then Alice announces her departure, but a call from her doctor confirming that she is going to have another baby changes her mind.

Production.—The picture contains almost every "bedroom" cliche, but smoothly parades them against modern suburban backgrounds. Mitzi Gaynor's freshness and charm enable her to avoid the vulgar as Alice: David Niven definitely has his moments as Chris, suffering from both "TV tremens" and in-law trouble: Loring Smith and Phyllis Povah amuse as the outraged Mr. and Mrs. Gans: and Patty Duke and Kevin Coughlin represent typically self-confident American kids as Debbie and Okkie. The film follows the current trend inasmuch as it approaches the relationship between the sexes with candour, but, although it calls a spade a spade before the children, its frankness is unlikely to corrupt the young or, for that matter, the old; and how the average exhibitor will applaud Chris's unbridled loathing of TV.

Points of Appeal.—Lively tale, box-office stars, resourceful direction, good atmosphere, catchy signature tune, obvious feminine angle and showmanlike, if cynical, title.

Teenage Zombies

New Realm. American (A). Directed by Jerry Warren. Featuring Katherine Victor, Don Sullivan and Steve Conte. 6,388 feet. Release not fixed

HORROR comic, unfolded on a seemingly remote island. It tells how teenagers outwit foreign agents menacing U.S security. The serial-like tale, which employs most of the time-honoured trappings, including an ape man, quickly reveals its hand, but keen team work by youngsters prevents undue flagging. In short, it never allows grass to grow underneath its feet. Passable industrial hall gimmick offering.

Story.—Regg, Skip, Pam and Julie, youthful boat-lovers, visit a bare-looking island some distance from shore. They start investigating, but are promptly grabbed and taken to a house containing a secret laboratory run by Doctor Myra, an exotic scientist. They soon learn that their captor and her associates are experimenting with a gas that robs people of their will-power. Meanwhile, other teenagers inform the police that their friends have disappeared and the sheriff gets cracking. Actually, he has been providing "guinea-pigs" for Doctor Myra, but he is shot and the young prisoners eventually escape. An ape man, one of the scientists' victims, then destroys the sinister set-up.

Production.—The picture puts the teenagers on many sticky spots, but they extricate themselves in circumstances that furnish a few unintentional laughs, as well as a number of hearty thrills. Katherine Victor does her stuff as the mysterious Doctor Myra; and Don Sullivan, Steve Conte, Bri Murphy and the rest also fully enter into the spirit of the hokum. Moreover, its spectacular climax is nothing if not conclusive, and the backgrounds are artfully chosen.

Points of Appeal.—Exuberant yarn, eager young players, realistic staging, title and obvious exploitation angles.

Beginning of the End

Rank. American (A). Directed by Bert I. Gordon. Featuring Peggie Castle, Peter Graves and Morris Ankrum. 6,531 feet. Release not fixed

SCIENCE-FICTION melodrama, cast in a familiar, nay, moth-eaten, mould. It's about an attractive reporter who gets a scoop on a town's annihilation by "king size" grasshoppers, but not before the U.S looks like being wiped out. The principal players take their parts seriously and there are some neat photographic tricks, but its script sadly lacks invention. The "giant insects" itch, but never thrill. So-so "second."

Story.—Audrey Aimes, a comely magazine correspondent, investigates the mystery surrounding a community's destruction. She meets Ed Wainwright and Frank Johnson, responsible for an agricultural station in the area, where fruits are blown out by radiation, and acquires vital information. Gazing at a grain warehouse which has been demolished, Audrey, Ed and Frank see a huge grasshopper and Ed immediately realises that the insect and others had been contaminated by the radio-active material. The National Guard proves useless against the monsters as they ravage the countryside and advance towards Chicago. Top level permission is finally given to drop an A-bomb on them, but just before the drastic measures are adopted Ed drives the grasshoppers into Lake Michigan.

Production.—The picture feeds the enormous grasshoppers with radio-active fodder, but the stuff, chewed over many times in more ambitious films, has lost its kick. Peggie Castle is an agreeable, eager Audrey; Peter Graves does his best to acquire a professional manner as Ed; and Morris Ankrum registers as a U.S general; but the rest are virtually passengers. The preparations for the bombing of Chicago impress and the cameraman leaves nothing to chance, yet no sense of urgency is created. It'll leave most audiences cold.

Points of Appeal.—Title, cast and resourceful lensing.

The Incredible Petrified World

New Realm. American (A). Directed by Jerry Warren. Featuring Phyllis Coates, Robert Clarke and John Carradine. 6,082 feet. Release not fixed

MARINE malarky, staged beneath the briny. It deals with two men and two women who are trapped in a diving bell and roam eerie caves before being rescued. The female members of the party have sharp exchanges and these and apt geological data, "hired" from topicals, heighten atmosphere and liven up the plot. Passable industrial hall gimmick offering.

Story.—Doctor Wyman, a scientist, invents a deep sea diving bell and Craig Randall, Paul Whitmore and Lauri Talbot, experts, and Dale Marshall, a reporter, descend to the depths. They run into trouble but disengage themselves from the bell and reach mysterious caves. A heavily-bearded hermit appears and he casts a lascivious eye on the girls, who, by the way, bicker. During the foursome's incarceration, Doctor Wyman seeks help from fellow scientists and eventually the "explorers" are brought to safety. There is, however, a volcanic eruption and this disposes of the old man and loose ends.

Production.—The picture, an aquatic thriller, doesn't take its subject or the "ancient mariner" too seriously. As for the acting, John Carradine is suitably casual as Doctor Wyman; and Phyllis Coates, Sheila Noonan, Robert Clarke and Allen Windsor are adequate as Dale, Lauri, Craig and Paul. Its underwater photography is effective and the borrowed plumes, i.e. newsreel "shots" of flood, storm and volcanic eruption, are put to good use.

Points of Appeal.—Hectic tale, hard-working cast, sound technical presentation, title and obvious exploitation angles.

Hiroshima Mon Amour

Gala. Franco-Japanese (X). Directed by Alain Resnais. Featuring Emmanuele Riva and Eiji Okada. 9,000 feet. Release not fixed

ROMANTIC melodrama made in France and Japan with French dialogue, but given English sub-titles. It dwells on an idyllic, yet brief, love affair involving a French actress and a Japanese architect in Hiroshima and, while scrambling the mixed-up heroine's checkered past and erotic present, finds an excuse to interject carnage caused by the first atomic bomb. Emmanuele Riva and Eiji Okada display genuine feeling as the lovers, but flashbacks of the Hiroshima holocaust and the heroine's unhappy youth disrupt as well as colour continuity. The intelligentsia will, nevertheless, fall heavily for the esoteric overall. Art house "must."

Story.—A French actress working on a Hiroshima peace film and a Japanese architect become deeply attached. A fleeting moment reminds the woman of her first lover, a German soldier of World War II. The lad died when Nevers, her native village, was liberated, but she, disgraced, lost mental balance and her parents kept her hidden in a cellar. The day the bomb hit Hiroshima, the woman travelled to Paris and she reveals these facts to the Japanese man, whom she has now identified with the German soldier.

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Your Films

by JOSH BILLINGS

West End

THE UPROAR caused by John Woolf's and Danny Angel's deal with A-R involving a number of first-class old British pictures for TV has given the New Year a sensational start.

Now for some excitement of a very different, but much healthier, sort namely the tremendous success of "Our Man In Havana" (Columbia—CinemaScope—British), which played to more people and more money during its first week at the Odeon, Leicester Square, than any other film in the house's history.

I know West End records can be deceptive—for instance "Me And The Colonel" (Columbia) did a burster at the Odeon, but flagged on release—but I can't see "Our Man In Havana" falling from grace. The carping critics will have to eat their words and wash 'em down with a Guinness!

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THE SCRIBES and the trade were unanimous in their praise of "Ben-Hur" MGM—Camera 65—Panavision) and the cash customers are literally rolling up in their thousands to see the mighty epic at the Empire. As a matter of fact, the ticket agencies say that "Ben-Hur" has displaced "My Fair Lady," the phenomenal Drury Lane musical comedy, as London's most sought after attraction.

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IF THEY'RE shut out of the Empire, pleasure seekers turn to the Ritz next door, but are not faring much better. "Gigi" (MGM—CinemaScope) is doing marvellously in its new home, and it's hard to get a seat unless you book well ahead.

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"THE ROYAL BALLET" (Rank—British) is a big hit at the Columbia Theatre, Shaftesbury Avenue. Princess Margaret attended the premiere; those best qualified to judge lauded the picture and Margot Fonteyn's performance in particular; and advance bookings are terrific. Who said the screen lacks culture?

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KENNETH RIVE of Gala, who knows the Continental market backwards, has opened his latest hall, the International Film Theatre, Westbourne Grove, with that highly controversial film, "Hiroshima Mon Amour" (Gala—Franco-Japanese). It's a picture that highbrows and pseudo highbrows feel they ought to support and snob values are, I understand, paying off handsomely.

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"A SUMMER PLACE" (Warner-Pathe), a melodrama of teenage victims of divorced parents who consummate their "marriage" before the ceremony, is now at the Warner Theatre. Naturally, it's been denounced by the eggheads as vulgar. Had it been spoken in French, Italian, German or Swedish and not English it would, no doubt, have been hailed as a masterpiece. Promiscuity is art when presented on a foreign canvas, but dirt when thrown on to a homespun screen. Anyway, "A Summer Place" made a good start.

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MANY expected "On The Beach" (United Artists) quickly to flounder, but the foretaste of atomic war horrors is still riding high at the Leicester Square Theatre. Its success springs from three factors: A capacity to excite the public's curiosity; its best-seller title; and exceptional star values. Be wise after the event!

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TALKING of stars, "Beloved Infidel" (Twentieth Century-Fox—CinemaScope) can boast of two big 'uns, Gregory Peck and Deborah Kerr. It's also adapted from a widely read book and has strong feminine appeal. What with one and the other, it's definitely making its presence felt at the Carlton, Haymarket.

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"DESERT MICE" (Rank—British) has had a satisfactory, if not shattering, three weeks at the Odeon, Marble Arch. "Pillow Talk" (Rank-Universal—CinemaScope), a snappy sophisticated comedy, moves into the Odeon today.

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TODAY (Thursday), "Odds Against Tomorrow" (United Artists) ends its profitable run at the London Pavilion, and "Happy Anniversary" (United Artists), a domestic comedy, takes over. The latter's a bit near the knuckle and it will be interesting to see how our self-appointed defenders of public morals react.

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THERE are no gimmicks with "Lords Of The Forest" (Twentieth Century-Fox—CinemaScope), but it is, nevertheless, tearing up trees at the Rialto, Coventry Street. Expertly made, it's got what it takes to intrigue and thrill all classes.

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"WHITE WILDERNESS" (Disney) is cast in the same mould as "Lords Of The Forest," but has a different locale—the frozen North. And what a turn-up the latest of the Disney True Life Adventure series is proving to be. Every record shattered at Studio One, Oxford Street.

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VISITING the Plaza for the third time, "The Ten Commandments" (Paramount—VistaVision) enjoyed a highly successful fortnight. "The Jayhawkers" (Paramount—VistaVision), rugged outdoor fare, makes its debut at the Plaza today. It should click.

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"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO), not just a musical but an institution, continues to pack the Dominion, Tottenham Court Road. Marathon runs are also being achieved in key provincial cities.

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THERE is plenty of life at the Astoria, Charing Cross Road, where "Solomon And Sheba" (United Artists—Super Technirama 70) is playing. This doesn't surprise when you realise that Yul Brynner and Gina Lollobrigida fill the film's title roles.

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AND, by the way, "Oklahoma!" (Magna Theatre—Todd-AO) is more than living up to expectations at the Metropole, Victoria. Although hardly a West End hall, the Metropole can obviously demand and get top theatre prices.

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"PORT OF CALL" (Cross - Channel—Swedish) and "Rice Girls" (Mondial—CinemaScope—Italian) are sharing a bill at the Cameo-Royal, Charing Cross Road. The former, directed by Ingmar Bergman, the highbrow's delight, has been around for quite a time.

On release

MAKE no mistake, "Follow A Star" (Rank—British) is still the number one general release. Norman Wisdom's newest shot meteor-like into the big money and has never looked back. Clean, uninhibited fun, lightly laced with popular sentiment and titivated by tunes, it's delighting all comers. Nip round to 127, Wardour Street, quick, in case there are a few dates left.

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PARAMOUNT'S "The Five Pennies" (VistaVision) was handicapped by coming out Christmas week, but quickly made up leeway and ended in a blaze of glory. At the moment, it's setting the provinces alight.

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BELIEVE ME, "Tommy The Toreador" (Warner-Pathe—British) has added immeasurably to Tommy Steele's army of fans. The comedy musical gives Tommy a chance to display his versatility and he takes it.

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"THE NAVY LARK" (Twentieth Century-Fox—CinemaScope—British) is comfortably steering a middle course and hauling in quite a few shekels. A wholesome Service romp, it has an attractive title.

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THE COLUMBIA "double bill," "Don't Panic Chaps," a British comedy, and "Edge Of Eternity," an American CinemaScope melodrama, has contrast, but only did fair business. Looks as if the public is tiring of ordinary unit programmes.

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I'M GLAD to hear that "Third Man On The Mountain" (Disney—British) made a penultimate spurt. It finished well and has been scoring heavily in Glasgow. Clearly, British films are no longer an anathema across the border.

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"THE FBI STORY" (Warner-Pathe) is definitely making its mark. Founded on fact, it cleverly avoids falling into the documentary category and has strong human interest, as well as seat-edge thrills.

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SO FAR there's been no great rush for "They Came To Cordura" (Columbia—CinemaScope).

continued on page 14

The charity premiere of the Rank Organisation's " The Royal Ballet," at the Columbia Theatre last week, was attended by Princess Margaret. Presented to the Princess by the Hon. Mrs. Alexander Hood, chairman of the premiere committee, were Dame Margot Fonteyn ; Viscount Soulbury, chairman of the Royal Ballet School ; David Webster, general administrator of the Royal Opera House, Covent Garden ; John and Mrs. Davis ; Dame Ninette de Valois, director of the Royal Ballet ; Frederick Ashton, associate director and principal choreographer of the Royal Ballet ; Hugo Rignold, musical director of the Royal Ballet ; Michael Somes ; Paul Czinner ; Arnold Haskell, director of the Royal Ballet School and Mrs. Haskell ; Kenneth and Mrs. Maidment. Susan Jones, 16 year-old student at the Royal Ballet School, presented Princess Margaret with a bouquet. Shot in a total of 24 hours, " The Royal Ballet " was made by Paul Czinner, using his own multi-camera technique. The premiere was in aid of the Royal Ballet School. John Davis is pictured above being presented to Princess Margaret

PRINCESS SEES RANK'S ROYAL BALLET

Left : Hugo Rignold, musical director of the Royal Ballet, is presented to Princess Margaret. Right : John Davis and Michael Somes

Patricia Bredin

Viscount Soulbury

Alexander and Mrs. Hood

Kaki Modi, Mrs. Victor Finney and Mrs. Kaki Modi. Right : Dame Margot Fonteyn

YOUR FILMS—continued

It features a powerful cast, headed by Gary Cooper and Rita Hayworth, but makes few concessions to the fair sex. It's also rather long.

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AND I CAN'T say that "But Not For Me" (Paramount—VistaVision) has created a furore. It has stars, Clark Gable and Lilli Palmer, but, like Columbia's "Cordura," those of yesterday rather than today. The most urgent problem facing the film industry is the shortage of new talent.

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WHILE on the subject of stars, our safest bet is Kenneth More. His latest, "North West Frontier" (Rank—CinemaScope—British), has been cutting a terrific dash round the country.

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Stop Press: "Expresso Bongo," British Lion (British) defied the inclement weather and had a bumper opening Sunday in ABC halls. Grand though not unexpected news this. The show business satire looked a certain winner immediately it started its Carlton, Haymarket, run.

RENTERS' NEWS

Convention outlines Disney programme

DETAILS of Walt Disney Productions most ambitious programme to date—planned at a cost of nearly 20 million dollars—were outlined at a big-scale convention held at the company's Burbank studios in California.

The pictures, which are due for release during the 1960-61 season, constitute a line-up of unusual subjects, big name stars and exploitation potential. All are in Technicolor.

Among the productions discussed at the five-day convention were "Kidnapped," "Pollyanna," "Swiss Family Robinson," "Toby Tyler," "Jungle Cat," "The 101 Dalmatians" and "The Absent-Minded Professor."

"Kidnapped" is a screen adaptation of Robert Louis Stevenson's story, starring Peter Finch and James MacArthur, filmed on location in England and Scotland.

"Pollyanna," film of the perennial best-seller, stars Jane Wyman, Richard Egan, Karl Malden, Nancy Olsen, Adolphe Menjou, Donald Crisp and Agnes Moorehead. Making her American film debut in the picture is British child actress Hayley Mills, whose work has already excited enthusiasm.

"Swiss Family Robinson," £2 million presentation of the world famous story, with John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Kevin Corcoran, Cecil Parker and Sessue Hayakawa, is nearing completion after months of location filming in Tobago.

"Toby Tyler," story of a runaway boy's adventures with a circus, brings to the screen a new animal star in Mr. Stubbs, an almost human chimpanzee. Kevin Corcoran, Henry Calvin, Gene Sheldon, Bob Sweeney and Richard Eastham head the cast.

"The 101 Dalmatians"—an all-cartoon feature—is based on a best-selling novel by Dodie Smith. The subject is said to be one of the most unusual novelties ever envisaged by the Disney studios.

"The Absent-Minded Professor" will star Fred MacMurray (of "Shaggy Dog" fame).

"Jungle Cat," latest Disney True Life Adventure feature, is a story of wild animal life along the Amazon.

In addition to these, the Disney line-up will include "The Big Fisherman."

Records smashed by 'Follow a Star'

PINEWOOD'S new Norman Wisdom frolic "Follow A Star" exceeded by several thousands of pounds any other film since the formation of the Rank circuit on the first leg of its London release.

RFD general sales manager Harold Boodson says: "'Follow A Star' has done terrific business. At the Essoldo, Tunbridge Wells, it has even beaten Norman's gold-plated 'The Square Peg,' which ran at the same period last year."

Further evidence of the film's money-spinning capabilities:—

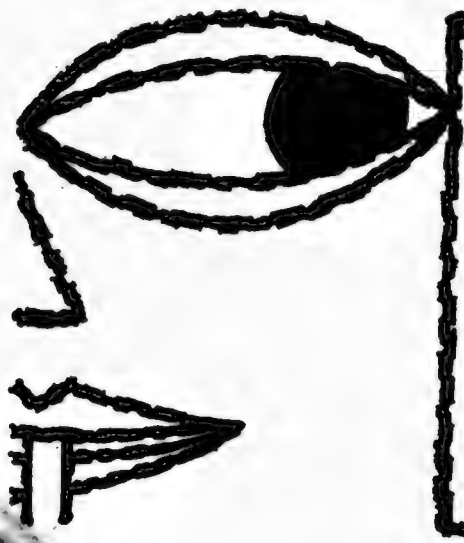
"Follow A Star" has smashed the net take and admissions Sunday record at the Odeon, Romford.

The film also stars June Laverick, Jerry Desmonde, Hattie Jacques and Richard Wattis. Hugh Stewart produced, Robert Asher directed.

Premiere set for 'Scarface Mob'

WARNER-PATHE'S "The Scarface Mob," scheduled to go on general release early next month, will have its European gala premiere at the Regal, Harrow Road, on Monday, January 25.

Co-starring Robert Stack, Neville Brand, Keenan Wynn and Pat Crowley, the picture was produced by Quinn Martin and directed by Phil Karlson.



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'BEAUTY' PLAYS IN TWENTY CAPITALS

Walt Disney's "Sleeping Beauty" was playing in the capital cities of twenty countries in Europe, Asia, America and Australia at the opening of 1960.

This marks the largest single world-wide booking of any Disney attraction to date.

"Sleeping Beauty" brings the age-old story to the screen with ingenuity and technical skill. It introduces a whole host of cartoon creations who will take their place in the Disney gallery of classics.

Hal Wallis signs Laurence Harvey

HAL WALLIS Productions has signed Romulus contract artist Laurence Harvey to a deal calling for a series of pictures over the next several years, effective from mid-1960.

Harvey flew to London before Christmas to sign and returns to Hollywood on January 15 to begin his co-starring assignment with Elizabeth Taylor in "Butterfield 8." He then returns to London to make a picture for Michael Balcon, after which he reports to Wallis at Paramount.

In addition to the multiple picture commitment with Wallis's production company, Harvey is signed by Alfred Hitchcock to appear with Audrey Hepburn in "No Bail For The Judge," which is scheduled for late 1960.

'North West Frontier' does big business

THE Rank Organisation's Kenneth More/Lauren Bacall film "North West Frontier" is building up a list of records.

To date, these include:

Saturday net take record at the Odeon, Blackpool; Saturday net take record at the Odeon, Newcastle; Saturday net take and admissions and Monday take and admissions record at the Odeon, Manchester; Monday take and admissions record at the Odeon, Leeds; Sunday take and admissions and the biggest day's take records at the Gaumont, Liverpool; a new daily record at the Liverpool Gaumont for the second time in one week.

'Big Fisherman' for London shortly

CABLES from Hollywood advise that the first print of "The Big Fisherman" will be received by Walt Disney Productions in London in the near future. The picture has already built up a money-spinning record in the United States.

Based on a best-selling novel by Lloyd C. Douglas (who wrote "The Robe"), it is a Rowland V. Lee production in Technicolor and Panavision.

A top-line cast handles the leading roles, with Howard Keel, Susan Kohner, John Saxon, Martha Hyer and Herbert Lom.

Frank Borzage directed "The Big Fisherman." It is regarded as one of the year's greatest attractions by Walt Disney Productions.

continued on page 30

Production

by BILL EDWARDS

DIRECTOR Jack Cardiff's personal approach to film-making lies midway between a showman-like respect for big box-office returns and a wide-eyed love of creating Good Films.

The approach is neatly illustrated by his two most recent pictures, the gimmick-laden "smellie," "Scent of Danger"—it was premiered in Chicago last week—and his present subject, Jerry Wald's production of the D. H. Lawrence novel, "Sons and Lovers."

"Of course we need good films," said director Cardiff, "but more important we need good showmen to sell them. That's why I jumped at the chance of working with Mike Todd, Jnr., on 'Scent of Danger.' It was a fabulous experience, to work with a man who for one idea was risking everything, his reputation, his father's reputation, all the money that was made from 'Around the World.'

Artless adventure

"We set out to make an artless, outrageous adventure. And no financial problem was going to stop Todd making it; that character had a way round everything.

"The single idea was the only important thing; the story was pure 'Boy's Own Paper,' a sort of modern-day Don Quixote in a taxi-cab, dashing around the most fantastic scenes that Spain could offer.

"We picked locations from every part of the country and lumped them together—as if they were all in one place. I don't expect to win any lead medals from film festivals, but I think the Spanish Tourist Office will be pleased.

"Working with Todd opened my eyes as to what showmanship should be. A dozen men like him in this country and our industry would be on top of the world."

It was in Hollywood, looping final scenes on "Scent of Danger," that Cardiff was given his present assignment.

Through a recommendation from Fox British production head Bob Goldstein, Cardiff met Jerry Wald, who was setting up "Sons and Lovers," long one of his pet subjects.

Said Cardiff: "This one is an almost frightening proposition for me, my first real director's picture. We have no chariot race, or lorry-load of high explosive to help pull us through.

"It is, as they say, a conflict of human emotions, of one person being played off against another. And whether that comes off successfully depends finally on me."

"Sons and Lovers" stars Trevor Howard, Dean Stockwell—the only American in the cast—Mary Ure, Heather Sears, Wendy Hiller. As far as possible, Gavin Lambert's script faithfully follows the book.

Added Cardiff: "This subject has proved to me we have one of the most enlightened and tolerant censorship systems in the world. The British censor made it clear we must not have any suggestion of incest but, that condition apart, virtually trusted our discretion and taste.

"This was not the case with the American defenders of morality. They demanded a much more diluted treatment. I wanted to ignore them but was voted down. Now we are filming in such a way that more delicate scenes can be cut if required.

"The angry young men of the cinema should remember this when they attack our censorship system."

"Sons and Lovers" has completed extensive location sequences at Nottingham and around Pinewood, where the interiors are being shot.

TECHNICAL TAILPIECE: "Sons and Lovers," lit by Freddie Francis, is being shot entirely on TRI-X, Kodak's fastest black and white stock.

"I welcome the slight graininess," said Cardiff, "in fact I welcome anything which adds reality and gets away from conventional studio lighting. I think the public is getting a little tired of sun-tanned characters prancing around in a sort of perpetual South of France sunlight.

"We're using no make-up on the men, only the minimum on the women. That way I hope to get the effect of shooting our action as we found it—not having staged it.

"Normally too, with CinemaScope lenses, you can't shoot much closer than seven feet. With this stock I've been in much closer than that."

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SECOND in the English Tarzan series starts filming in Kenya on January 25. It's "Tarzan the Magnificent," a Sy Weintraub-Harvey Hayutin production for Paramount release. Gordon Scott again plays the role of Edgar Rice Buroughs's ape man.

Robert Day directs from a script by Berne Giler who collaborated on "Tarzan's Greatest Adventure," and the unit will be on location in Kenya for four weeks before returning to Shepperton for interiors.

Weintraub produces the colour-wide-screen subject.

"Tarzan," incidentally, is only one of six productions now using Shepperton, an increasingly sought after studio.

"Advance bookings," says managing director Andy Worker, "are at their highest level, and we are receiving daily inquiries for the stages we still have available."

"The Risk," the Boulting Brothers' version

continued on page 30

A "Robin Hood" sign goes up on a Buckinghamshire village pub . . . a vintage car chugs over the tiny hump-back bridge . . . under the stone cross, a women's suffragette meeting is in frenzied swing. And, for a day, the village of Harefield—six miles from Pinewood Studios—becomes the D. H. Lawrence Nottingham of 1913. Later Nottingham Castle will be matted into the background and the deception will be complete. It happened when 20th-Fox's "Sons and Lovers" went on location

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Television

by TONY GRUNER

BIG things are brewing at Screen Gems, the television subsidiary of Columbia Pictures Corporation. Following the resignation of Sam Lomberg, George Blaug, the European supervisor of the company, has moved over from Paris to head the European operations in London and Lloyd Burns, vice-president in charge of international operations, arrived this week to discuss production and distribution plans for the company in 1960.

Burns sent me a personal message on his way over from New York commenting on my notes about his company and what I thought seemed to be a lack of activity.

Burns said, in part: "Our UK sales at the moment represent a substantial increase over last year and we are very confident that not only will we be able to maintain these figures but we will do even better as time goes on.

Importance

"During my last trip to London I made the arrangements to emphasise the importance of London as the focal point of our European operation, and George Blaug, who is our European supervisor, has moved to London. We are looking forward to increased activity.

"I trust that the above in some way will disabuse you from thinking that we are having too many problems. Business is good and with the top quality product that will be coming out of our studios this coming year we have every right to believe it will be even better."

The most important product which Burns will handle in 1960 will be the half-hour TV documentary series based on six volumes of Sir Winston Churchill's memoirs. His visit to London this week will be primarily to discuss the distribution plans for the series in Europe as well as the dubbing of what Screen Gems calls "The most international television programme ever produced."

Visual record

The series has already been pre-sold in America on ABC television network and consists, for the most part, of film footage, gathered from every major country of the world, providing a visual record of world history from 1919 to 1957 as described in the six Churchill volumes.

Each programme in the series will be devoted to an episode in history in which Churchill played a leading role, and will feature interviews with world leaders who were also witness to those events.

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THIS week TTT is one year old. Under impresarios George and Alfred Black, the contractor for the North East coast seems to have done a good job in providing programmes to satisfy the all-round tastes of viewers and in the speed in which ITV installations have taken place.

Since the beginning of transmissions by TTT the number of homes capable of receiving the station's shows had increased from 297,000 to 470,000 at week ended December 13, 1959.

While few TTT programmes have been shown in London, those like myself who have seen Curk Lewenkah's documentary films and Bill Lyon-Shaw's personal production, "Make Mine Music," a 45-minute pot-pourri of extracts from ballet, light opera, and popular music, are impressed with the company's capacity for providing first-rate TV entertainment.

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CONTRACTOR Lew Grade, of ATV, has been getting into hot water with ITA as a result of something I wrote in my December 17 column: And, this time, it is Grade who is the innocent party.

The relevant paragraph in the article was this: "The irony is this: as a result of a contra agreement, ATV, in London weekends, takes 'The Bookman' once a fortnight in order that its programme, 'Free Speech,' shall get a screening on the alternative week in the Midlands and the North.

"'The Bookman' is not shown by SoTV in spite of what is believed to be the genuine desire of programme controller Roy Rich to get hold of this show.

"Rich, however, is not complete master of his own destiny."

Said Grade: "SoTV can have 'The Bookman' just as the other companies do on a Sunday afternoon. I am not stopping them from buying it. The decision is the company's, not mine. ITA have been on to me about your article. I told them the same thing. You must state the real facts."

So a phone call was put in to Roy Rich, programme controller of SoTV. Said he: "It is perfectly true. I would like to show 'The Bookman' on Sunday, but it cannot be done. We have our own farming programme which our investigations have shown gets the highest viewing figure at the same time in which 'The Bookman' is being networked. If we decided to take 'The Bookman' at another time the programme would have to be Ampexed and the cost would be almost double to the company. Thus, for the present, we are not able to screen this very good programme."

My apologies to Lew Grade.

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THE FIRST children's serial from ABC will be presented next weekend, "Counter Attack," an adventure story set in the Channel Islands during the last war.

Mary Field, consultant on children's programmes for ABC and ATV, has obviously had some influence on the quality of the story for, in the words of Sydney Newman, "the treatment is on the level of 'Armchair Theatre.' We have not skimped costs. Nothing but the best is good enough for young audiences, as Mary Field has impressed upon us."

At the conclusion of this seven part serial ATV will take over and present its first children's Sunday serial and the contractors are then hoping to alternate their programmes on this basis throughout the year.

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A NEW television studio has been constructed in Broadcasting House, Manchester, to augment the main studios in Dickenson Road. The new studio will provide facilities for Northern Television News Service, and also the production of local items for the regional and national programmes and for last minute television interviews.

With a floor area of some 960 square feet, the studio is equipped with two Vidicon type cameras. A 16mm. Vidicon telecine channel for the transmission of films or film inserts in synchronised with the two cameras by means of waveform generators. On the same floor level as the studio, and separated from it by a 14 ft. long double-glazed observation window, is the combined vision and sound control and apparatus room occupying an area of 480 square feet. The sound mixer has channels for the control of eight microphones and a gramophone record reproducer.

The studio will feed programmes via the switching centre in Broadcasting House to the main network of the North Regional opt-out programmes.

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WELL WORTH the price of 12s. 6d. is a new book, just published by Barrie and Rockliff under the auspices of the Guild of Television Producers and Directors.

The book, "The Grammar of Television Production," was written by the late Desmond Davis whose death before Christmas was a great blow to the film and television industry.

Davis compiled a simple set of rules and suggestions under five main headings: Editing, Lenses, Composition, Camera Work, and General.

It is clearly arranged for easy reading and quick reference with many drawings and diagrams as well as a glossary of technical terms.

Although written primarily for the aspiring producer, director and cameraman working in television, this book is bound to interest all sections of this industry. The volume and its sponsors deserve every support.

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ANGLIA TV's drama policy of presenting eight plays a year is paying off in a big way. The company's second production "Sweet Poison" with John Ireland and Dawn Addams (the first was "The Violent Years" with Laurence Harvey and Hildegarde Neff) was seen in 5,257,000 ITV/BBC homes when networked on December 15, reports TAM.

Ken Carter Joins Anglo-Scottish

ANGLO-SCOTTISH Pictures has signed Kenneth Carter as a director of advertising commercials for cinema and television. This will mean an extension of Mr. Carter's activities, for he will continue to direct and produce feature productions.

Kenneth Carter is well known for his productions on both BBC and ITV. He was responsible for the opening night programme of commercial television from the Mayfair Hotel in London, and many other of A-R's top programmes in their first two years while he was senior producer of light entertainment.

Subsequently, he has directed and produced for all the major companies, including 13 all-star ATV programmes from the Prince of Wales Theatre, and the famous Benny Hill series. Mr. Carter also produced the revue "Fine Fettle," which is just concluding its long West End run, starring Benny Hill.

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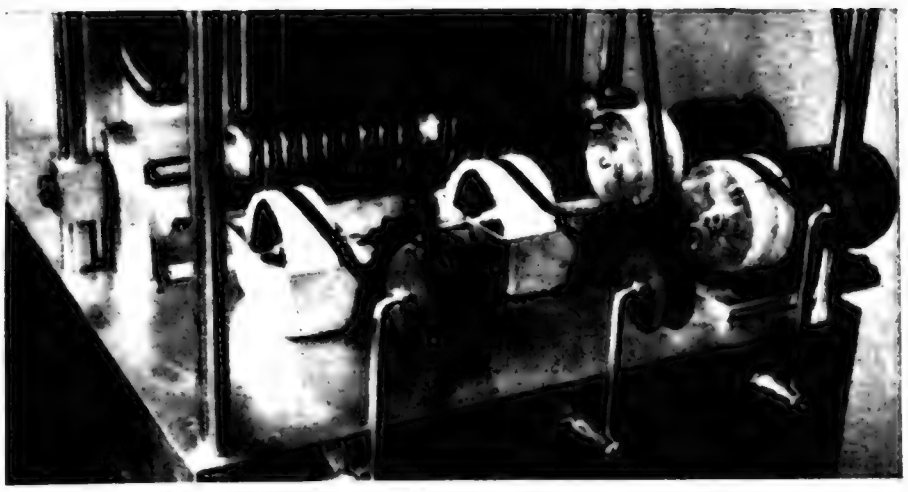

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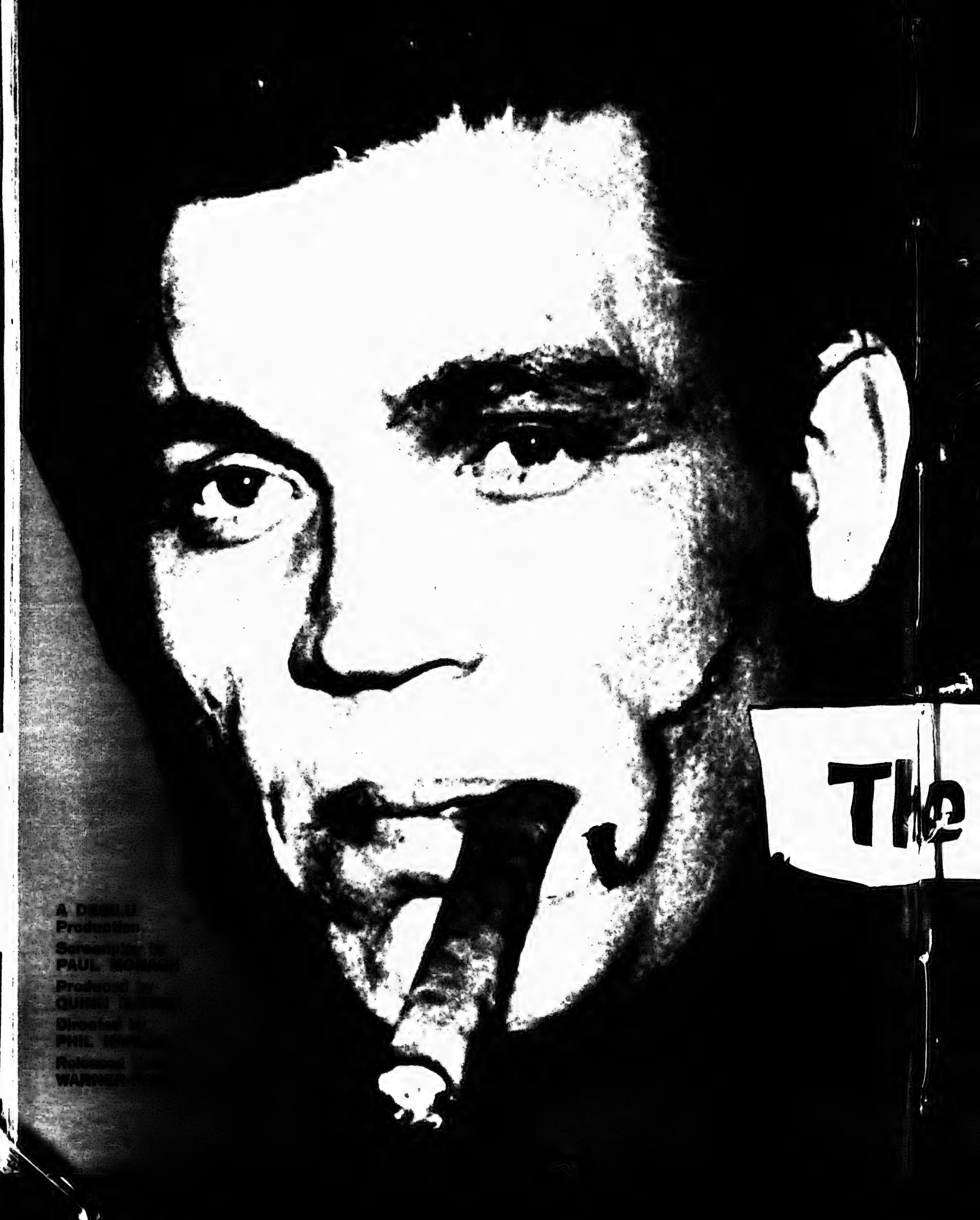
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Screenplay by
PAUL MONASH
Produced by
Directed by
PHIL
Released
WARNER
Th

The SCARFACE MOB

Showmanship

by FRANK HAZELL

FOR YOUNGSTERS engaged in most professions there is available a wide range of technical information which not only enables them to gain the basic qualifications for the job they have selected, but provides a steady flow of literature which keeps those of more mature years abreast of current developments.

In the cinema our only regular supply of information comes from trade papers and the special supplements such as "Ideal Kinema" and "Kine Sales and Catering Review."

There is no ready reference book on showmanship to tell the man starting in cinema management about basic principles.

Basic principles are so important. I was particularly interested to see the current publications of the Publicity Department of CMA — The Showman's Pocket Guides.

The first three, "Flowers are Important," "You are Invited to hold an Exhibition," and "Newsboards that Mean Business," cover three quite different aspects of cinema showmanship.

The first, on flowers, deals with "atmosphere" and from the regular service of floral decoration to the more flamboyant special flower show, there is all the basic information of the place these flower displays can take in the cinema.

On exhibitions, again the position these assume in the overall picture are first explained, then follows the practical application of the idea.

The third of the series deals with the newsboard. This is again removed from direct film selling, and also starts with basic information.

The booklet then goes on to say why and how foyer newsboards can be used effectively. It gives details of where material of news value can be gathered and how to mount it attractively.

Each one of these little booklets is written in a flowing and attractive style. They are bound to encourage interest and enthusiasm, and I hope they will form the basis for a manager's guide to showmanship.

These booklets have been produced for CMA managers, but I am sure they will find their way outside that circle.

They certainly deserve to be as widely read as possible.

NEW MEMBERS

D. T. Brambles, A/M, Ritz, Huddersfield.
A. F. Currie, A/M, Odeon, Ashford, Kent.
Miss E. M. Holbrough, Palace, Erdington, Birmingham.
R. I. Jones, A/M, Savoy, Holloway.
J. C. Phillips, A/M, Ritz, Bradford.
J. C. Pleasants, Gaumont, Gillingham.
B. R. Thomas, A/M, Odeon, Reading.
B. T. Yeoman, Odeon, Twickenham.

SEALS OF MERIT

R. M. Moss (first), Coliseum, Newport. (Life Member No. 323).
G. W. Hurt (fourth), Gaumont, Finchley. (Life Member No. 54).

THE COMPANY OF SHOWMEN

Glasgow's sympathetic press

GLASGOW is a town where newspapers are sympathetic to cinemas, and for "A Hole in the Head." **G. M. Chantrey,** Odeon, managed good feature articles. He also had wide coverage on poster sites and on the Glasgow Corporation Transport trams' side streamers. A PA van, boldly placarded with posters, made a tour of the City streets, and as well as the press editorial, one paper ran a painting contest giving premium bonds as prizes.

Exhibitions

The 3rd Carabiniers were on parade at the ABC, Chester, to mark the civic opening of "Yesterday's Enemy."

Exhibitions of Officers' Mess silver, captured Japanese guns, and equipment, also modern weapons were on view for patrons. The Deputy Mayor inspected the Guard of Honour formed by the 3rd Carabiniers after four trumpeters had sounded a fanfare.

The Mayor also spoke on the stage when he told patrons something of the background of the Burma War, and explained the part the 3rd Carabiniers took in that campaign. **D. S. Baker** must have been pleased with the top press coverage this Army and civic opening gained, and also with the attractive and interesting foyer display which resulted from the tie-up.

J. Saunders, Odeon, Manchester, had the finest send-off for the screening of "I'm All Right, Jack," through the personal appearance of Peter Sellers and John Boulting. Sellers co-operated to get good press coverage under the "goon" label, and I am pleased to see John Boulting making a visit, for his showman-like approach to film making is the kind we want to get over to the film journalists.

J. Gaukrodger, Odeon, Rotherham, again showed that given the word "bride" in a title, the display problems are solved. An excellent foyer display of a table laid for a wedding reception, plus a four-tiered cake, and the right selling slogans. A wedding-decked car made a town tour, and the trader tie-up could feature almost any goods used in the home.

Students of the Ashton School of Art staged an exhibition at the Gaumont, Ashton-under-Lyne, and **Walt Henderson** mounted this attractively, and in keeping with the general theatre decor. It has been one of my oldest hobby horses to fill cinema foyers with attractive and changing works of art, and I hope Mr. Henderson has started what will end as a regular Gaumont feature.

Donald Clarke, Gaumont, Stoke-on-Trent, had top public relations for his theatre and its staff by a series of special pictures and articles on their work. From the cleaners to the manager, each job was placed in its relationship with the public they serve. Apart from being the best cinema-patron relationship, it also demonstrates Mr. Clarke's own standing with his newspapers.

The wedding gowns and bridal cakes formed the main display motif for **J. W. Ellis,** Odeon, Chester, in his campaign for "The Bridal Path." During the week he also mounted an extensive exhibition on Civil Defence, covering each of the associated services, which not only caused interest amongst the patrons but also again showed the place cinema can take in the civic affairs of the town.

F. C. Kennewell, Dominion, Southall, thought it worthwhile to open the theatre earlier than usual for "Carry on Teacher," and this fact was announced to the public two weeks before the event by means of an art quad placed outside the entrance.

Appropriate

Six "Carry On" showcards were displayed in appropriate shops around the town, with stills and other material, and one of the traders (a toy shop) went further by pinning the stills on a blackboard and supplementing his display with appropriate scholastic items. One electrical trader has two shops, one in the High Street, the other at the Green, and he collaborated with Mr. Kennewell to give special publicity to a local Lucky Number contest organised by the theatre in conjunction with Hoover Week in which that firm gave a couple of steam irons as prizes. The windows of both electrical shops were entirely devoted to this. The firm also arranged a first-class foyer display for Hoover Week.

The contest was a success, and the first winner on Wednesday evening received her iron on the stage and the second winner took hers on Saturday afternoon in the foyer from the local Hoover representative.

AKC contest

More points in the Army Kinema Corporation showmanship contest for the AKC managers in Germany. **W. Hall,** Elizabeth, Krefeld, must be making a strong bid for first place in the present leg with further top displays for "The Little Hut" and "The Big Circus."

L. R. Powell, Globe, Hanover, with a limited foyer and a small canopy still managed to make the extra mark for "Carry on Nurse," "The Lady is a Square," "Separate Tables," and "The Geisha Boy."

L. Atkins, Globe, Dusseldorf, had an "Autumn Parade," covering his future programmes which were mounted in a setting of autumn leaves and flowers. A most attractive display and beau-'ifully arranged.

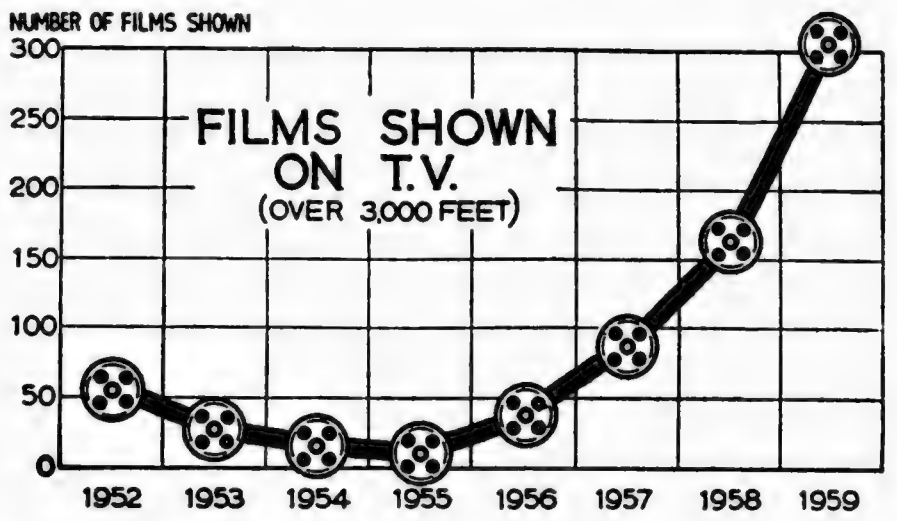
EXHIBITORS!!

Before taking precipitate action in the present situation ought you not to seek answers to the following

QUESTIONS.....

How did it happen that 300 feature films, NOT ONE OF WHICH WAS SUPPLIED BY EITHER OF OUR COMPANIES, were shown on TV during 1959?

THE FOLLOWING GRAPH, TAKEN BY COURTESY OF THE FINANCIAL TIMES FROM THEIR ISSUE OF THE 7th JANUARY 1960 WILL SHOW YOU THAT THE NUMBER OF FEATURE FILMS SHOWN ON TV IN 1959—THAT IS THE YEAR FOLLOWING THE ESTABLISHMENT OF F.I.D.O.—HAS REACHED AN UNPRECEDENTED MAXIMUM :



★ *SOURCE: CINEMATOGRAPH EXHIBITORS ASSOCIATION*

2

If it is a fact that the televising of feature films is injurious to cinemas how is it that they are regularly televised by the following three TV stations?

A.B.C. TELEVISION
wholly owned by A.B.P.C.

GRANADA TELEVISION
wholly owned by GRANADA THEATRES

SOUTHERN TELEVISION
in which the RANK ORGANISATION has a major interest

★ *NEED WE REMIND YOU THAT THESE THREE IMMENSELY POWERFUL GROUPS ARE NOT ONLY MEMBERS OF YOUR ASSOCIATION, BUT ARE ALSO INFLUENTIAL MEMBERS OF YOUR GENERAL COUNCIL?*

Can there be one law for certain big cinema-owning groups and another for film producers? . . .

3

Why has the Film Industry Defence Organisation never published a list of films it has acquired since its inception? Could it be that the list would be insignificant?

ROMULUS FILMS LTD – DANIEL ANGEL FILMS LTD

THE FOLLOWING IS THE LIST OF FEATURE FILMS REFERRED TO IN QUESTION 2, TOGETHER WITH THE DATES ON WHICH THEY WERE SHOWN:

A.B.C. TELEVISION

ONE OF OUR AIRCRAFT IS MISSING	17.2.57
COUNTERBLAST	24.2.57
MRS. FITZHERBERT	3.3.57
MURDER IN REVERSE	10.3.57
THE COMMON TOUCH	17.3.57
WALTZ TIME	31.3.57
THE LADY FROM LISBON	7.4.57
WESTERN APPROACHES	14.4.57
FOR LOVE OF A QUEEN	21.4.57
HEADLINE	28.4.57
WOMAN TO WOMAN	5.5.57
THE SEVENTH SURVIVOR	12.5.57
OLD MOTHER RILEY JOINS UP	19.5.57
TWILIGHT HOUR	26.5.57
SPIES OF THE AIR	2.6.57
HEAVEN IS ROUND THE CORNER	9.6.57
NO ROOM AT THE INN	16.6.57
COASTAL COMMAND	23.6.57
THE GHOSTS OF BERKELEY SQUARE	30.6.57
MEET SEXTON BLAKE	7.7.57
CLOSE QUARTERS	14.7.57
THE DUMMY TALKS	21.7.57
MEET MR. PENNY	28.7.57
GANGS OF THE WATERFRONT	3.8.57
SABOTAGE AT SEA	4.8.57
BURMA VICTORY	11.8.57
PENN OF PENNSYLVANIA	18.8.57
TURN OF THE TIDE	25.8.57
GIVE ME THE STARS	1.9.57
SPRING SONG	8.9.57
THE DRUM	14.9.57
TARGET FOR TONIGHT	15.9.57
THE SCARLET PIMPERNEL	21.9.57
BLACK THIRTEEN	22.9.57
THE PRIVATE LIFE OF HENRY VIII	28.9.57
THE ECHO MURDERS	29.9.57
YOU'LL NEVER GET RICH	5.10.57
THE AGITATOR	6.10.57
THE DIVORCE OF LADY X	12.10.57
MR. REEDER IN ROOM 13	13.10.57
DEAD RECKONING	19.10.57
DESERT VICTORY	20.10.57
THE THIEF OF BAGDAD	26.10.57
UNEASY TERMS	27.10.57
LADY HAMILTON	2.11.57
APPOINTMENT WITH CRIME	3.11.57
COMMANDOS STRIKE AT DAWN	9.11.57
THREE WEIRD SISTERS	10.11.57
THE DIVORCE OF LADY X	16.11.57
THE SHIPBUILDERS	17.11.57
TONIGHT AND EVERY NIGHT	23.11.57
MEET THE NAVY	24.11.57
ADAM HAD FOUR SONS	30.11.57
SANDERS OF THE RIVER	7.12.57
OLD MOTHER RILEY'S GHOSTS	1.12.57
THE SQUEAKER	8.12.57
THE RETURN OF THE SCARLET PIMPERNEL	14.12.57
THE BUTLER'S DILEMMA	15.12.57
YOU CAN'T TAKE IT WITH YOU	21.12.57
RHAPSODY IN BLUE	22.12.57
ELEPHANT BOY	28.12.57
THIS ENGLAND	29.12.57
DANGEROUSLY THEY LIVE	4.1.58
OLD MOTHER RILEY'S CIRCUS	5.1.58
TASK FORCE	11.1.58
MEDAL FOR THE GENERAL	12.1.58
THE GHOST GOES WEST	18.1.58
FIRES WERE STARTED	19.1.58
GREEN FINGERS	26.1.58
MARK OF DIMITRIOS	25.1.58
THE THIEF OF BAGDAD	1.2.58
STRAWBERRY ROAN	2.2.58
KID GALAHAD	8.2.58
LAUGHING LADY	9.2.58
KNIGHT WITHOUT ARMOUR	15.2.58
OLD MOTHER RILEY DETECTIVE	16.2.58
NOBODY LIVES FOR EVER	22.2.58
THE CHALLENGE	23.2.58
Q PLANES	1.3.58
THE SECOND MR. BUSH	9.3.58
CONTRABAND	15.3.58
THE PRIVATE LIFE OF DON JUAN	16.3.58
THEY MADE ME A CRIMINAL	22.3.58
SALUTE JOHN CITIZEN	23.3.58
THE BIG SLEEP	29.3.58
NO PARKING	30.3.58
IT'S A GREAT FEELING	5.4.58
THE LISBON STORY	6.4.58
JUNGLE BOOK	12.4.58
OLD MOTHER RILEY IN SOCIETY	13.4.58
GOD IS MY CO-PILOT	19.4.58
REMBRANDT	20.4.58
LATIN QUARTER	26.4.58
OUR FIGHTING NAVY	27.4.58
THE FIGHTING 69TH	3.5.58
MR. FROG	4.5.58
THE MAN WHO COULD WORK MIRACLES	10.5.58
FORGET ME NOT	11.5.58
DIVE BOMBER	17.5.58
DON CHICAGO	18.5.58
OVER THE MOON	24.5.58
LOYAL HEART	25.5.58
I AM A FUGITIVE	31.5.58
WELCOME MR. WASHINGTON	1.6.58
LOVE ON THE DOLE	7.6.58
LYDIA	14.6.58
MEET MR. PENNY	15.6.58
CATHERINE	21.6.58
LIMELIGHT	22.6.58
MARKED WOMAN	28.6.58
THE STORY OF THE GREEN BERET	29.6.58
MEN ARE NOT GODS	5.7.58
OLD MOTHER RILEY OVERSEAS	6.7.58
POSSESSED	12.7.58
OLD MOTHER RILEY JOINS UP	12.7.58
THE DRUM	13.7.58
SPIES OF THE AIR	19.7.58
PASTOR HALL	19.7.58
LASSIE FROM LANCASHIRE	20.7.58
THE SEVENTH SURVIVOR	26.7.58
PRINCESS O'ROURKE	26.7.58
CANDLES AT NINE	27.7.58
PENN OF PENNSYLVANIA	2.8.58
MURDER IN THE FOOTLIGHTS	2.8.58
MURDER IN REVERSE	3.8.58
TURN OF THE TIDE	9.8.58
NOW VOYAGER	9.8.58
OLD MOTHER RILEY IN BUSINESS	10.8.58
SABOTAGE AT SEA	16.8.58
NURSE EDITH CAVELL	16.8.58
SONS OF THE SEA	17.8.58
NO ESCAPE	23.8.58
THE OTHER LOVE	23.8.58
THE DUMMY TALKS	24.8.58
MR. REEDER IN ROOM 13	30.8.58
SPLINTER IN THE AIR	30.8.58
THIS'LL MAKE YOU WHISTLE	31.8.58
OKLAHOMA KID	6.9.58
IN THIS OUR LIFE	20.9.58
ONE OF OUR AIRCRAFT IS MISSING	27.9.58
EACH DAWN I DIE	4.10.58
SONG OF FREEDOM	11.10.58
BROTHER ORCHID	18.10.58
ANGELS WITH DIRTY FACES	1.11.58
COUNTERBLAST	8.11.58
UNDER YOUR HAT	9.11.58
THE LETTER	15.11.58
THE NAKED HEART	22.11.58
DUAL ALIBI	23.11.58
CONDEMNED TO GLORY	29.11.58
BLONDES FOR DANGER	29.11.58
THE MAN IN THE ROAD	6.12.58
OLD MOTHER RILEY AT HOME	7.12.58
DODGE CITY	7.12.58
BEFORE I WAKE	20.12.58
JUNGLE BOOK	21.12.58
CHAIN LIGHTING	27.12.58
THE COMMON TOUCH	3.1.59
SHIPS WITH WINGS	4.1.59
DARK VICTORY	10.1.59
THE MASTER PLAN	17.1.59
THE KANGAROO KID	31.1.59
UNDER THE RED ROBE	14.2.59
UNDERCOVER	15.2.59
JUAREZ	21.2.59
THE LADY FROM LISBON	22.2.59
THEY MADE ME A FUGITIVE	28.2.59
ASKING FOR TROUBLE	8.3.59
WHO HOLDS TOMORROW	14.3.59
BLACK 13	14.3.59
THE FOUR JUST MEN	15.3.59
SILVER RIVER	21.3.59
MONSOON	28.3.59
ELEPHANT BOY	29.3.59
KING KONG	4.4.59
THE BIG BLOCKADE	5.4.59
SIEGE	11.4.59
WALL OF DEATH	11.4.59
THE FOREMAN WENT TO FRANCE	12.4.59
DAYS OF GLORY	18.4.59
NO ROOM AT THE INN	19.4.59
ACTION FOR SLANDER	25.4.59
WENT THE DAY WELL	26.4.59
DEADLINE AT DAWN	2.5.59
SIREN SONG	9.5.59
DARK JOURNEY	9.5.59
NINE MEN	10.5.59
NIGHT IN PARADISE	16.5.59
THE GOOSE STEPS OUT	17.5.59
DUSTY ERMINE	23.5.59
QUEEN OF HEARTS	24.5.59
HANGMEN ALSO DIE	30.5.59
THE SPY IN BLACK	31.5.59
THE BELLS GO DOWN	6.6.59
THUNDER ROCK	7.6.59
THE RETURN OF THE SCARLET PIMPERNEL	13.6.59
COME BACK PETER	14.6.59
TALKING FEET	20.6.59
LOST PATROL	21.6.59
ESCAPE	27.6.59
SANDERS OF THE RIVER	23.8.59
JAVA HEAD	29.8.59
BOMBARDIER	30.8.59
LOOK UP AND LAUGH	5.9.59
IMPASSIVE FOOTMAN	6.9.59
SINBAD THE SAILOR	13.9.59
THE GHOST OF ST. MICHAEL'S	19.9.59
CONTRABAND	20.9.59
FIDDLERS THREE	27.9.59
DREAMING	4.10.59
EXPERIMENT PERILOUS	11.10.59
LOVE ON THE DOLE	17.10.59
PAINTED BOATS	18.10.59
GUNGA DIN	25.10.59
WHOM THE GODS LOVE	31.10.59
LATIN QUARTER	1.11.59
THE WARE CASE	8.11.59
BLOOD ON THE MOON	15.11.59
A FACE IN THE NIGHT	21.11.59
THE SQUEAKER	22.11.59
AFRICA SCREAMS	29.11.59
THE DIVORCE OF LADY X	5.12.59
THREE WEIRD SISTERS	6.12.59
YOU CAN'T GET AWAY WITH MURDER	13.12.59
TWENTY-ONE DAYS	19.12.59
KINGS ROW	20.12.59
LET GEORGE DO IT	2.1.60

GRANADA TELEVISION

THE STARS LOOK DOWN	3.1.60
THE LAST ENEMY	20.8.56
MEN AGAINST THE SUN	10.9.56
SOMETHING IN THE CITY	11.10.56
THE WALL OF DEATH	24.12.56
MAN OF CONFLICT	23.1.57
FIRST OF THE FEW	12.3.57
CANDLELIGHT IN ALGERIA	26.3.57
THE SHOP AT SLY CORNER	2.4.57
TO HAVE AND TO HOLD	17.4.57
LOVE'S A LUXURY	23.4.57
THE TRUE GLORY	14.5.57
THE MALTESE FALCON	6.6.57
A SCANDAL IN PARIS	10.6.57
CIRCUMSTANTIAL EVIDENCE	11.6.57
BLIND MAN'S BUFF	20.6.57
BUSH PILOT	21.6.57
WHAT THE BUTLER SAW	5.7.57
MEET SIMON CHERRY	19.7.57
"C" MAN	2.8.57
MR. UNIVERSE	16.8.57
SEARCH FOR DANGER	30.8.57
HOME SWEET HOME	13.9.57
HONEYMOON HOTEL	19.9.57
FOUR DAYS	3.10.57
SOMEWHERE IN CAMP	10.10.57
LOST BOUNDARIES	17.10.57
BLACK WIDOW	23.10.57
HIGH EXPLOSIVE	24.10.57
SOMEWHERE IN ENGLAND	7.11.57
WATERFRONT AT MIDNIGHT	14.11.57
SPEED TO SPARE	28.11.57
MAN OF CONFLICT	5.12.57
FINGER OF GUILT	11.12.57
THEY MADE ME A KILLER	12.12.57
DEMOBBED	18.12.57
VARIETY JUBILEE	19.12.57
THE LADY FROM BOSTON	24.12.57
YOU WERE NEVER LOVELIER	25.12.57
THE SAINT'S RETURN	25.12.57
GHOST SHIP	26.12.57
THE SEVENTH VEIL	27.12.57
SOMEWHERE ON LEAVE	8.1.58
MYSTERY JUNCTION	9.1.58
ANNA KARENINA	10.1.58
SMART ALEC	15.1.58
SHADOW OF A MAN	16.1.58
BURNT EVIDENCE	17.1.58
SMART ALEC	23.1.58
DARK INTERVAL	6.2.58
SPACEWAYS	13.2.58
NO HAUNT FOR A GENTLEMAN	20.2.58
THE GAMBLER AND THE LADY	25.2.58
THUNDER ROCK	27.2.58
BROKEN HORSESHOE	11.3.58
TOMORROW WE LIVE	13.3.58
THE GOLDEN MADONNA	18.3.58
TURNERS OF PROSPECT ROAD	20.3.58
TWO ON THE TILES	25.3.58
FLANNEL FOOT	27.3.58
FORTY THOUSAND HORSEMEN	1.4.58
HOUSE OF BLACKMAIL	3.4.58
DINNER AT THE RITZ	8.4.58
TORMENT	10.4.58
TALE OF FIVE CITIES	15.4.58
NIGHT WAS OUR FRIEND	17.4.58
THE AMAZING QUEST OF ERNEST BLISS	22.4.58
BUSH PILOT	24.4.58
UP FOR THE CUP	29.4.58
ROADHOUSE GIRL	1.5.58
SOUTH RIDING	6.5.58
PROFILE	8.5.58
GAIETY GEORGE	13.5.58
ASSASSIN FOR HIRE	15.5.58
DON'T BLAME THE STORK	20.5.58
NEVER LOOK BACK	22.5.58
BLOOD ORANGE	27.5.58
MIDNIGHT MANHUNT	29.5.58
THERE WAS A YOUNG LADY	3.6.58
DARK MOUNTAIN	5.6.58
SHEEPDOG OF THE HILLS	10.6.58
SONG OF PARIS	17.6.58
DEATH OF AN ANGEL	19.6.58
A SCANDAL IN PARIS	24.6.58
KEY LARGO	18.7.58
MR. UNIVERSE	24.7.58
I COVER THE UNDERWORLD	4.8.58
CHARADE	5.8.58
MR. UNIVERSE	12.8.58
HIGH POWERED	19.8.58
DANGEROUS CARGO	2.9.58
HIGH SIERRA	15.9.58
DOUBLE EXPOSURE	16.9.58
CELIA	22.9.58
SO SOON TO DIE	29.9.58
HIGH EXPLOSIVE	8.10.58
NOT WANTED	20.10.58
SPEED TO SPARE	27.10.58
THE ROSSITER CASE	3.11.58
FINGER OF GUILT	10.11.58
CHELSEA STORY	17.11.58
CIRCUMSTANTIAL EVIDENCE	24.11.58
MEET SIMON CHERRY	1.12.58
TALL HEADLINES	8.12.58
STOLEN FACE	15.12.58
ONCE UPON A TIME	22.12.58
MASTER OF BANKDAM	25.12.58
THE YEARS BETWEEN	26.12.58
GOLDEN BOY	14.1.59
WIDE BOY	11.2.59
LOVE'S A LUXURY	25.2.59
THE ROSSITER CASE	16.3.59
YOU WILL REMEMBER	23.3.59
THE CHINESE BUNGALOW	30.3.59
GOLDEN LINK	6.4.59
CALL OF THE BLOOD	16.4.59
THE GREEN COCKATOO	20.4.59
DAUGHTER OF DARKNESS	27.4.59
WHAT THE BUTLER SAW	30.4.59
A LADY TAKES A CHANCE	4.5.59
HOME SWEET HOME	7.5.59
MY DEATH IS A MOCKERY	11.5.59
CALLING PAUL TEMPLE	14.5.59
OLD MOTHER RILEY IN PARIS	15.5.59
THEY DRIVE BY NIGHT	25.5.59
HONEYMOON HOTEL	28.5.59
BURNT EVIDENCE	29.5.59
STORM IN A TEACUP	30.5.59
THE GIRL ON THE PIER	31.5.59
TULSA	6.6.59
BLUE PARROT	7.6.59
HELL IS SOLD OUT	11.6.59
LAST PAGE	13.6.59
PRIVATE INFORMATION	14.6.59
GAIETY GEORGE	18.6.59
CHEER THE BRAVE	20.6.59
TOMORROW WE LIVE	21.6.59
THE TURNERS OF PROSPECT ROAD	25.6.59
THE SEVENTH VEIL	27.6.59
THE LOST MOMENT	23.8.59
SHADOW OF A MAN	27.8.59
A WOMAN ALONE	29.8.59
SCARED STIFF	30.8.59
DESERT VICTORY	3.9.59
HAMMER THE TOFF	5.9.59
LILLI MARLENE	6.9.59
LETTER FROM AN UNKNOWN WOMAN	10.9.59
MYSTERY JUNCTION	12.9.59
TREAD SOFTLY	13.9.59
BROKEN HORSESHOE	16.9.59
MYSTERY JUNCTION	19.9.59
BURMA VICTORY	20.9.59
I AM A STRANGER	26.9.59
FLANNEL FOOT	27.9.59
FIRE OVER ENGLAND	29.9.59
NIGHT AND DAY	3.10.59
CHARGE OF THE LIGHT BRIGADE	4.10.59
SMART ALEC	10.10.59
ROADHOUSE GIRL	11.10.59
WHAT EVERY WOMAN WANTS	17.10.59

SOUTHERN TELEVISION

TOMORROW WE LIVE	18.10.59
THE GHOST GOES WEST	24.10.59
THE SPEED KID	25.10.59
PASSAGE TO MARSEILLES	31.10.59
DUAL ALIBI	1.11.59
LOST BOUNDARIES	7.11.59
TO HAVE AND HAVE NOT	8.11.59
MANTRAP	14.11.59
STORM IN A TEACUP	15.11.59
ELEPHANT BOY	21.11.59
LONDON MELODY	22.11.59
FIRE OVER ENGLAND	29.11.59
DARK PASSAGE	5.12.59
LATIN QUARTER	6.12.59
THE SPY IN BLACK	13.12.59
REMBRANDT	19.12.59
BLONDES FOR DANGER	20.12.59
THE SQUEAKER	2.1.60
THE CHALLENGE	3.1.60
THE THREE MAXINS	
SEA WOLF	
TULSA	
SPLINTERS IN THE AIR	
THE PETRIFIED FOREST	
CANDLES AT NINE	
LOYAL HEART	
KID GALAHAD	
NO PARKING	
NOT WANTED	
A YANK IN ERMINE	
THE DELARNIE AFFAIR	
DEAD RECKONING	15.11.58
BLONDES FOR DANGER	16.11.58
NURSE EDITH CAVELL	22.11.58
THE FROG	23.11.58
KEY LARGO	25.11.58
ANGELS WITH DIRTY FACES	29.11.58
NO WAY BACK	30.11.58
THE OTHER LOVE	2.12.58
THE NAKED HEART	6.12.58
MILLIONS	7.12.58
THE MALTESE FALCON	9.12.58
POSSESSED	13.12.58
BEFORE I WAKE	14.12.58
ANGEL ON MY SHOULDER	16.12.58
THE MAN IN THE ROAD	20.12.58
THEATRE ROYAL	21.12.58
GOLDEN BOY	23.12.58
EPITAPH AT LITTLE BUFFALO	24.12.58
YOU WERE NEVER LOVELIER	25.12.58
MADAME LOUISE	26.12.58
THE BIG SLEEP	27.12.58
THE MASTER PLAN	28.12.58
THE LITTLE MINISTER	31.12.58
THE FOUR SIDED TRIANGLE	3.1.59
D'YE KEN JOHN PEEL	4.1.59
THE MAN WHO COULD WORK MIRACLES	7.1.59
COMMANDOS STRIKE AT DAWN	10.1.59
MEET MR. PENNY	11.1.59
VIVACIOUS LADY	14.1.59
UNDER THE RED ROBE	17.1.59
BLACK 13	18.1.59
ON DANGEROUS GROUND	21.1.59
THE MAN WHO CAME TO DINNER	24.1.59
THE KANGAROO KID	25.1.59
MANPOWER	28.1.59
DIRTY ERMINE	31.1.59
MISS TULIP STAYS THE NIGHT	1.2.59
LARCENY INC.	7.2.59
THE PRICE OF WISDOM	8.2.59
MY LIFE WITH CAROLINE	11.2.59
THE RETURN OF THE SCARLET PIMPERNEL	14.2.59
THE STRANGERS CAME	15.2.59
IN NAME ONLY	18.2.59
JEZEBEL	21.2.59
FORGET ME NOT	22.2.59
THE FIRST OF THE FEW	25.2.59
JOURNEY TOGETHER	28.2.59
I'LL WALK BESIDE YOU	1.3.59
THE TWO MRS. CARROLLS	7.3.59
COME BACK PETER	8.3.59
HELL IS SOLD OUT	11.3.59
TWENTY-ONE DAYS	14.3.59
SONG OF FREEDOM	15.3.59
IN NAME ONLY	19.3.59
FLAMINGO ROAD	21.3.59
WE'LL SMILE AGAIN	29.3.59
SHOP AT SLY CORNER	2.4.59
CHAIN LIGHTING	4.4.59
MR. PYM OF SCOTLAND YARD	12.4.59
CANDLELIGHT IN ALGERIA	16.4.59
THE LETTER	18.4.59
ROADHOUSE GIRL	19.4.59
GOLDEN LINK	25.5.59
DISTANT TRUMPET	26.4.59
FLAXY MARTIN	30.4.59
THEY DIED WITH THEIR BOOTS ON	2.5.59
TORMENT	3.5.59
FRONT PAGE WOMAN	7.5.59
BROKEN MELODY	9 5.59
FIVE DAYS	10.5.59
FLIGHT FROM DESTINY	14.5.59
JOHNNY BELINDA	16.5.59
FLANNEL FOOT	17.5.59
HOT ICE	23.5.59
INQUEST	24.5.59
INDIANAPOLIS SPEEDWAY	28.5.59
MASK OF DIMITRIOS	30.5.59
THE FROG	31.5.59
THE DRUM	6.6.59
ACTION FOR SLANDER	7.6.59
DANGEROUS	11.6.59
MONSOON	13.6.59
FORTY THOUSAND HORSEMEN	14.6.59
FOUR DAUGHTERS	18.6.59
OVER THE MOON	20.6.59
THE ROSSITER CASE	21.6.59
FOUR WIVES	25.6.59
MARKED WOMAN	27.6.59
SPACEWAYS	23.8.59
LADY KILLER	27.8.59
ROOM FOR TWO	29.8.59
THE BUTLER'S DILEMMA	30.8.59
SOUTH RIDING	3.9.59
EACH DAWN I DIE	5.9.59
THUNDER IN THE CITY	6.9.59
CINDERELLA JONES	10.9.59
DARK VICTORY	12.9.59
ONE OF OUR AIRCRAFT IS MISSING	13.9.59
BLIND MAN'S BUFF	16.9.59
A NIGHT TO REMEMBER	19.9.59
MASTER OF BANKDAM	20.9.59
I'M A STRANGER	26.9.59
THE COMMON TOUCH	27.9.59
THE SEVENTH VEIL	29.9.59
DEATH IS A NUMBER	3.10.59
JUNGLE BOOK	4.10.59
TORRID ZONE	10.10.59
KNIGHT WITHOUT ARMOUR	11.10.59
THE SEA HAWK	17.10.59
THE SCARLET PIMPERNEL	18.10.59
TALK OF THE TOWN	24.10.59
THINGS TO COME	25.10.59
THE LITTLE GIANT	28.10.59
THE DREAM OF OLWEN	31.10.59
THE DIVORCE OF LADY X	1.11.59
WHIPLASH	7.11.59
CALL OF THE BLOOD	8.11.59
DESERT VICTORY	11.11.59
ACROSS THE PACIFIC	14.11.59
CATHERINE THE GREAT	15.11.59
BAMBOO BARS	18.11.59
THEY MADE ME A CRIMINAL	21.11.59
MEN ARE NOT GODS	22.11.59
MAGNIFICENT DOLL	28.11.59
Q PLANES	29.11.59
THE SURGEON'S KNIFE	5.12.59
THE AMAZING QUEST OF ERNEST BLISS	6.12.59
COASTAL COMMAND	9.12.59
WOMAN IN WHITE	12.12.59
THE PRIVATE LIFE OF HENRY VIII	13.12.59
BOY ABOUT THE PLACE	16.12.59
THE GREAT LIE	19.12.59
SANDERS OF THE RIVER	20.12.59
WESTERN APPROACHES	23.12.59
NIGHT AND DAY	25.12.59
COUNTERBLAST	26.12.59
CONTRABAND	27.12.59
APPOINTMENT WITH CRIME	3.1.60
FIRES WERE STARTED	6.1.60
NO ROOM AT THE INN	9.1.60

The Showman also commends...

Figures in parentheses indicate number of credits

AMERENA, P. C., Odeon, Ramsgate: The Wonderful Country. **Archer, P.**, Gaumont, Stoke-on-Trent: Theatre publicity. **Armsworth, D. J.**, Odeon, Weymouth: Serious Charge. **Atkin, J. L.**, Odeon, Surbiton: Children's club, Public relations, North West Frontier (3). **Alexander, R.**, Odeon, Bilston: Doctor in the House, I Want To Live, The Hound of the Baskervilles (3). **Allgood, J. V.**, Empire, Mansfield: The Hound of the Baskervilles. **Adams, H. W.**, Odeon, Godalming: The Hound of the Baskervilles. **Allen, D. E.**, Odeon, Coventry: The Hound of the Baskervilles. **Amies, A. G.**, Gaumont, Kettering: The Hound of the Baskervilles. **Anderton, R.**, A/M., Gaumont, Chester: The Blue Angel. **Allan, S. G.**, Roxy, Glasgow: I'm All Right, Jack, Blue Jeans, A Hole in the Head, This Earth is Mine (4). **Ackroyd, R.**, Gaumont, Plymouth: SOS Pacific.

BRANNAN, J., Odeon, Burnage: Upstairs and Downstairs. **Browne, J. E.**, Odeon, Yeovil: Theatre publicity, Blue Jeans, My Uncle (3). **Bennett, G. E.**, R/M., Regal, Coventry: The Hound of the Baskervilles. **Brooker, W. E.**, Odeon, Whalebone Lane: The Hound of the Baskervilles. **Beetles, B. W.**, Odeon, Cheetham Hill: Upstairs and Downstairs, Blue Jeans (2). **Bentley, G. R.**, Odeon, Llandudno: Compulsion. **Blease, G. B.**, Odeon, Bolton: The Devil's Disciple. **Bint, B.**, Odeon, Sale: Blue Jeans. **Benson, D.**, Gaumont, Alloa: A Hole in the Head. **Butler, B. H.**, A/M., Odeon, Brixton: Public relations, North West Frontier (2). **Brookes, E. W.**, A/M., Gaumont, Streatham: The Rabbit Trap, The Blue Angel, The Boy and the Bridge (3). **Bish, H. S.**, Gaumont, Chippenham: I Want to Live. **Bee, J.**, Odeon, Worcester: Blind Date, The Hound of the Baskervilles, Public relations, Doctor in the House, Stage show (5). **Barton, E. D.**, Odeon, Bath: My Uncle, Children's club, I Want to Live, I'm All Right, Jack (4). **Brinley, L. J.**, Gaumont, Exeter: The Hound of the Baskervilles, The World the Flesh and the Devil, The Night We Dropped a Clanger (3). **Bowen, S. H.**, Odeon, Newport: Upstairs and Downstairs, I'm All Right, Jack, The Night We Dropped a Clanger (3).

CRAWSHAW, R., Odeon, Taunton: The Rabbit Trap, The Hound of the Baskervilles, The Cimarron Kid (3). **Crisp, A. G.**, Odeon, Southend: Stage show. **Clarke, D.**, Gaumont, Stoke on Trent: Blue Jeans, Gunfighters of Abilene, Top Rank records, Taxi, The Gunfight at Dodge City (5). **Carter, E. C.**, Gaumont, Dagenham: That Kind of Woman. **Craig, B. I.**, Odeon, Cardiff: Killers of Kilimanjaro, Soldier of Fortune, The Hound of the Baskervilles, The Heat of the Summer (4). **Connett, F. A.**, Gaumont, Weymouth: Home Before Dark, SOS Pacific (2). **Churcher, A. R.**, Ambassador, Hayes: North West Frontier. **Cashier, E. W.**, Gaumont, Balham: The Rabbit Trap. **Carey, D. P.**, Odeon, Jersey: The Hound of the Baskervilles. **Carter, F.**, Palace Tudor, Rochdale: The Hound of the Baskervilles. **Cheepen**, Astoria, Old Kent Road: The Hound of the Baskervilles. **Claxton, L. K.**, Odeon, Park Royal: SOS Pacific, That Kind of Woman (2). **Crook, T. W.**, Casino, Fairfield: This Earth is Mine. **Chantrey, G. M.**, Odeon, Glasgow: I'm All Right, Jack, Upstairs and Downstairs, Stage show (3). **Crawford, W.**, Gaumont, Hamilton: The Gunfight at Dodge City, Bobbikins, A Private's Affair, Don't Give Up the Ship, Blind Date (5). **Court, H. J.**, Gaumont, Portsmouth: The Five Pennies.

DILKS, G., Picture House, Leicester: The Hound of the Baskervilles. **Dixon, J. J.**, Super, Stamford Hill: The Hound of the Baskervilles. **Dickinson, J. F.**, Odeon, Rochdale: The Devil's Disciple. **Donaldson, A. M.**, Odeon, Greenock: Blind Date. **Dewar, R.**, A/M., Gaumont, Greenock: Upstairs and Downstairs. **Donkin, W. T.**, Odeon, Motherwell: Children's club, I'm All Right, Jack, Darby O'Gill and the Little People (3).

ELCOCK, G. P., Odeon, Deal: Light in the Forest. **Ellis, J. W.**, Odeon, Chester: My Uncle. **Eslick, E.**, Gaumont, Chelsea: North West Frontier.

FARMER, R., Gaumont, St. Albans: The Hound of the Baskervilles. **Freeman, H. A.**, Prince of Wales, Harrow Road: The Hound of the Baskervilles. **Fallowfield, G. P.**, Gaumont, Rayners Lane: The Wonderful Country, The Return of the Fly (2). **Finnis, H.**, Gaumont, Allerton: I'm All Right, Jack. **Farmer, P. G.**, Odeon, Sidcup: North West Frontier.

GISLINGHAM, E. A., Gaumont, Cheltenham: Upstairs and Downstairs. **Gompertz, F. H.**, Odeon, Chichester: The Hound of the Baskervilles. **Gasper, K. J.**, Gaumont, Upminster: The Hound of the Baskervilles. **Goss, R. P.**, Gaumont, Chorlton: The Shaggy Dog, Look Back in Anger (2). **Green, G. J.**, Odeon, Chorley: I'm All Right, Jack. **Gibson, J.**, Parade, Dennistoun: Upstairs and Downstairs, I'm All Right, Jack (2). **Ghisletta, E.**, Odeon, Well Hall: North West Frontier. **Gray, C. F.**, R/M., Odeon, Greenwich: The Rabbit Trap, The Night We Dropped a Clanger, The Blue Angel, The Boy and the Bridge (4). **Graham, T. C.**, Odeon, Woolwich: My Uncle. **Gordon, R. E.**, Odeon, Llanelly: A Hole in the Head. Gannon, J., Gaumont, Barnstaple: Last Train from Gun Hill, I'm All Right, Jack, I Want to Live (3).

HARRIS, J. H., A/M., Odeon, Llanelly: This Earth is Mine, The Diary of Anne Frank (2). **Harman, C. H.**, Gaumont, Weston-super-Mare: Genevieve. **Hobart, S. J.**, Odeon, East Dulwich: My Uncle, Blue Jeans (2). **Howes, G. A.**, Gaumont, Salisbury: The Hound of the Baskervilles. **Hamilton, J.**, New Curzon, Manchester: The Hound of the Baskervilles. **Hall, J. S.**, Gaumont, Gainsborough: The Hound of the Baskervilles. **Hardy, B. C.**, Odeon, Derby: The Hound of the Baskervilles. **Honeyman, R. G.**, Odeon, Ayr: Children's club, I Want to Live, Upstairs and Downstairs, Imitation of Life, My Uncle (5). **Henderson, W.**, Gaumont, Ashton-under-Lyne: Blind Date. Parisienne, The Hound of the Baskervilles (3). **Hawkings, T. W.**, Palace, Arbroath: The Hound of the Baskervilles. **Higgins, H. R.**, Gaumont, Burton-on-Trent: The Hound of the Baskervilles. **Higham, C. G.**, Astoria, Finsbury Park: The Hound of the Baskervilles.

INGRAM, W., Gaumont, Glasgow: South Pacific.

JONES, R., Odeon, Bury: Upstairs and Downstairs. **Jones, D. E.**, Odeon, Port Talbot: Theatre publicity, Press publicity, public relations (3). **Jeary, A. P.**, Gaumont, Taunton: Upstairs and Downstairs, I'm All Right Jack (2).

KAY, J., Gaumont, Streatham: The Night We Dropped a Clanger. **Kershaw, L. J.**, Troxy, Stepney: SOS Pacific, Killers of Kilimanjaro (2). **Knowles, N. E.**, Regal, Gravesend: The Hound of the Baskervilles.

LONGLEY, N. C., Hippodrome, Putney: The Blue Angel, The Rabbit Trap, The Night We Dropped A Clanger (3). **Larrosa, E.**, Gaumont, Bootle: This Earth is Mine. **Lockyer, G.**, Odeon, Stafford: A Hole in the Head, This is Malta, Look at Life, public relations, The Diary of Anne Frank (5). **Lamb, W. A.**, Tivoli, Partick: A Hole in the Head. **Learmonth, W.**, Gaumont, Perth: A Hole in the Head, I Want to Live (2). **Lloyd, K. B.**, Gaumont, Southport: Killers of Kilimanjaro. **Levenson, A. G.**, Gaumont, Hendon: The Inn of the Sixth Happiness, The Wonderful Country, The Sheriff of Fractured Jaw (3). **Lowe, D. P.**, Gaumont, Ipswich: The Hound of the Baskervilles. **La Haye, A.**, Gaumont, East Ham: The Hound of the Baskervilles, The Wonderful Country (2). **Ledger, E.**, Ritz, Cleethorpes: The Hound of the Baskervilles. **Lester, R.**, Odeon, Leigh: Upstairs and Downstairs.

MURRAY, W. S., Gaumont, Anfield: A Hole in the Head, Blind Date (2). **Moore, G.**, Gaumont, Barnsley: My Uncle. **Murphy, P. D.**, A/M, Odeon, Chester: Upstairs and Downstairs. **Mepsted, L. E.**, Odeon, Wealdstone: Return of the Fly, The Wonderful Country (2). **McLaughlin, T. F.**, Odeon, Hounslow West: North West Frontier. **Milborrow, K.**, Odeon, South Norwood: North West Frontier. **Moss, R. M.**, Coliseum, Newport: The World, the Flesh and the Devil, Genevieve, Gidget, The Hound of the Baskervilles (4). **Mutch, A.**, Gaumont, Greenock: I Want to Live. **Minnican, H. N.**, Gaumont, Sunderland: The Hound of the Baskervilles. **Moore, D.**, Odeon, Bridgwater: The 39 Steps. **Murphy, M. J.**, Gaumont, Swindon: Al Capone.

NEWTON, A., Music Hall, Chester: Last Train from Gun Hill. **Naylor, A.**, Essoldo, Rock Ferry: The Hound of the Baskervilles. **Newman, G.**, Capitol, Leith: Children's club, The Hound of the Baskervilles (2). **Newton, F. W.**, Gaumont, Cardiff: It Happened to Jane. **Norrie, M. N.**, Odeon, Andover: Ferry to Hong Kong.

Kine.–MGM £600 Contest

MODEL HOUSE IN HOOVER TIE-UP

GOOD use of the "National Hoover Week" campaign was made by **P. H. Lang** when he played "Ask Any Girl" at the Odeon, Cosham.

The local Hoover representative was contacted, with the result that a model house was erected in the foyer with suitable tie-in captions.

Double-crown size displays were placed in shop windows of the leading Hoover stockists, plugging stars, playdate, etc.

Fifteen hundred handbills were printed locally and distributed via local newsagents.

Part of **R. Stotens** campaign for "The World, the Flesh and the Devil" at the Walpole, Ealing, was a van surmounted by a large banner that toured the town prior to playdate.

Window displays were arranged with many local shops. Novel hands were put to good use in restaurants, clubs, etc. Overprinted carrier bags were carried around town by the staff.

A good campaign on "North By Northwest" was submitted by manager **C. B. Wills** at the Odeon, Camberwell.

This included novelty give-aways in the form of a small card bearing a compass and 1,000 four-page overprinted handouts were distributed with the local newspaper in stores and at the cinema.

Overprinted shopping bags were carried by the female members of the staff and this resulted in excellent publicity.

Eight window displays were arranged with local shops.

More credits

- **"Count Your Blessings."**—A. M. Sliman, Regal, Falkirk; L. Sobey, Wallaw, Blyth; G. R. Tannahill, A/M, Regal, Kilmarnock; N. Loughlin, A/M, Ritz, Stockport; J. Ducker, A/M, Ritz, Clapton; S. D. McAree, Savoy, Birkenhead; D. J. Macleod, Olympia, Bridgeton.
- **"For the First Time."**—L. P. Ward, Regal, Uxbridge; Manager, Ritz, Barnsley; R. C. Taylor, Regal, York.
- **"The Tunnel of Love."**—A. W. Menzies, A/M, Coliseum, Glasgow; J. C. Phillips, A/M, Ritz, Bradford; A. E. Hallam, A/M, Metropole, Nottingham; R. I. Jones, A/M, Savoy, Holloway.
- **"The Mating Game."**—J. A. Woolridge, A/M, Regal, York; R. A. Scott, Rex, Norbury; N. L. Eccleston, Palace, Lancaster; G. Skelton, Ritz, Huddersfield.
- **"The Doctor's Dilemma."**—L. Sobey, Wallaw, Blyth; G. Clark, Majestic, Benwell, Newcastle-on-Tyne; W. Lawrie, Regal, Greenock.
- **"Some Came Running."**—G. Clark, Majestic, Benwell, Newcastle-on-Tyne.
- **"The Journey."**—G. Clark, Majestic, Benwell, Newcastle-on-Tyne.

RECORDS

EPs from five of Disney's greatest

TOP RANK has issued a fine series of EPs from the sound tracks of some of Walt Disney's greatest films.

Sooner or later nearly every cinema will replay the pictures and anyway they're ideal for matinees.

Heading the list is "Snow White" on *JKP 2029;* others are "Cinderella," *JKP 2030;* "Dumbo," *JKP 2031;* "Bambi," *JKP 2032;* "Pinocchio," *JKP 2033;* and "Peter Pan," *JKP 2034.*

Most managers playing "The Five Pennies" would know the finely presented long player from London, *SAH OU6044,* is obviously a natural for interludes preceding the film's playing.

If you want latin music to set the mood try Top Rank *35/041.* "Music for Latin Lovers" is another immaculate disc by The Knightsbridge Strings.

Mantovani turns out another polished disc on Decca *LK 4323* "America Scene" has twelve oldies from "Camptown Races" to "Goodnight Irene" with "Grandfather Clock" and "Yellow Rose of Texas" thrown in for full measure.

Frank Chacksfield has "The Million Sellers" on Decca *LK 4322* with tunes that have clocked up the million mark. Obviously they are evergreens, "Some Enchanted Evening," "Stardust." "Stranger in Paradise" and "My Prayer" amongst them. Another disc with which you cannot go wrong.

INE. Booking Guide

TRADE SHOW OFFERS—DECEMBER, 1959

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine" Review	Release Dates
*BATTLE OF THE SEXES, THE	Br./E. 24868	British Lion	84	U	7,561	Peter Sellers ... Constance Cummings Robert Morley	Satirical comedy. Reliable British star light booking (C)	Dec. 24	Mar. 28
†BELOVED INFIDEL	F.24818	20th Century-Fox	129	A	11,061	Gregory Peck ... Deborah Kerr	Romantic melodrama. Very good woman's film (C)	Dec. 17	Jan. 25
†BEN-HUR	——	MGM ...	213	A	23,838	Charlton Heston ... Haya Harareet Jack Hawkins	Mighty screen spectacle. Greatest film ever and certain box-office record breaker (C)	Dec. 17	—
BIG OPERATOR, THE ...	F. 24792	MGM ...	88	A	7,946	Mickey Rooney ... Steve Cochran Mamie Van Doren	Full blooded political melodrama. Good "red meat" (C)	Dec. 3	Dec. 14
*COOL SOUND FROM HELL, A	Br./E. 24886	Films de France	71	X	6,300	Carolyn Dannibale Anthony Ray Madeline Kronby	"Beatnik"-cum-dope-peddling melodrama. Tough but exploitable "quota" (NC)	Dec. 24	—
*DESERT MICE	Br./E. 24819	Rank	83	U	7,472	Alfred Marks ... Patricia Bredin Sidney James	Giddy Service burlesque. Capital British light booking (CC)	Dec. 3	Jan. 25
*DESPERATE MAN, THE ...	Br./E. 24858	Anglo Amalgamated	57	U	5,166	William Hartnell ... Conrad Phillips Jill Ireland	Crime melodrama. Good quota "second" (C)	Dec. 24	Jan. 25
*DEVIL'S BAIT	Br./E. 24828	Rank	58	U	5,223	Geoffrey Keen ... Jane Hylton	Suspense melodrama. Good quota "second" (C)	Dec. 10	Dec. 28
DOLLS OF VICE...	F. 24839	Gala	86	X	7,783	Gerlinde Locker ... Sigrid Marquardt Wolf Albach-Retty	Sex melodrama. Reliable "gimmick" offering, especially for tough joints (NC)	Dec. 24	—
*†DUST IN THE SUN	Br./E. 24874	Warner-Pathe	75	A	6,876	Jill Adams ... ... Ken Wayne	Australian "western." Reliable quota, particularly for industrial element (C)	Dec. 24	—
*FOLLOW A STAR	Br./E. 24827	Rank	103	U	9,331	Norman Wisdom ... June Laverick Jerry Desmonde	Happy-go-lucky comedy. Excellent British star light booking (CC)	Dec. 10	Dec. 28
GIRL OF SHAME	F. 24785	Miracle ...	79	X	7,137	Sabina Sesselmann Joachim Fuchsberger	Sex melodrama. Reliable Continental "bouble bill" (NC)	Dec. 3	—
HOLD TIGHT FOR THE SATELLITE	F. 24814	Rank	82	U	7,393	Noel-Noel ... Denise Gray Mischa Auer	French science-fiction extravaganza. Doubtful popular booking (C)	Dec. 10	—
*HOME IS THE HERO ...	Br./E. 24862	British Lion ...	83	U	7,494	Arthur Kennedy ... Eileen Crowe	Comedy melodrama. Reliable British "double bill" (C)	Dec. 17	—
†HORSE SOLDIERS, THE ...	F. 24817	United Artists	118	U	10,759	John Wayne ... William Holden	Large-scale Civil War melodrama. First rate action entertainment (CC)	Dec. 3	Jan. 11
†JOURNEY TO THE CENTRE OF THE EARTH	F. 24883	20th Century-Fox	128	U	11,638	Pat Boone ... James Mason Arlene Dahl	Horror-comic. Infallible box-office star and stunt booking (C)	Dec. 24	Feb. 15
*KILL HER GENTLY	Br./E. 24798	Columbia ...	62	A	5,690	Griffith Jones ... Maureen Connell	Crime melodrama. Ticklish British booking (C)	Dec. 3	Jan. 18
†KING IN SHADOW	F. 24864	British Lion ...	78	A	7,027	Odile Versois ... O. W. Fischer Horst Bucholz	Historical romance. Ticklish general booking (C)	Dec. 17	—
†LORDS OF THE FOREST ...	F. 24822	20th Century-Fox	88	U	7,895	Narration by Orson Welles and William Warfield	Jungle documentary. Outstanding general booking (CC)	Dec. 10	—
*†MATTI	——	Eros	56	U	5,074	Ulf Stromberg ... Nils Jacob Stensland	Nature melodrama. Very good quota "double bill" (CC)	Dec. 24	—
†MISSION OF DANGER... ...	F. 24855	MGM ...	79	U	7,146	Keith Larsen ... Taina Elg Buddy Ebsen	Acceptable "programmer" particularly for industrial and juvenile audiences (CC)	Dec. 24	Jan. 18
†NEW WORLD, A	F. 24829	Rank	72	U	6,497	Rene Cardona, Jnr. Lorena Velazquez	Adventure melodrama. Reliable "second" (C)	Dec. 17	—
†NINE LIVES OF ELFEGO BACA, THE	F. 24813	Disney... ...	79	U	7,125	Robert Loggia ... Lisa Montell	Outdoor melodrama. Good popular "programmer" (CC)	Dec. 10	Dec. 21
ODDS AGAINST TOMORROW	F. 24889	United Artists	95	A	8,646	Harry Belafonte ... Robert Ryan Shelley Winters	Stark, racketeer and colour question melodrama. Good star "tough joint" offering (C)	Dec. 31	Feb. 22
ON THE BEACH	F. 24863	United Artists	133	A	12,088	Gregory Peck ... Ava Gardner Fred Astaire	Stark sociological melodrama. Outstanding star off-beat offering (C)	Dec. 17	Feb. 15
†OREGON TRAIL, THE	F. 24795	20th Century-Fox	86	U	7,704	Fred MacMurray ... William Bishop	Outdoor melodrama. Artless action second (C)	Dec. 3	Dec. 27
O.S.S.117 IS NOT DEAD ...	F. 24823	Eros	80	A	7,201	Magali Noel ... Ivan Desny	Espionage melodrama. Reliable industrial "double bill" (C)	Dec. 10	—
*OUR MAN IN HAVANA ...	——	Columbia ...	111	A	10,009	Alec Guinness ... Maureen O'Hara Noel Coward	Satirical comedy. Outstanding British light booking (C)	Dec. 31	Mar. 21
*PLEASE TURN OVER	Br./E. 24857	Anglo Amalgamated	87	A	7,834	Julia Lockwood ... Jean Kent	Dizzy domestic comedy. Excellent British light booking (C)	Dec. 24	Jan. 25
PLUNDERERS OF PAINTED FLATS	F. 24866	Eros	67	U	6,008	Corinne Calvet ... John Carroll	Rugged outdoor melodrama. Good average double bill (C)	Dec. 24	—
SENIOR PROM	F. 24794	Columbia ...	82	U	6,322	Jill Corey ... ... Paul Hampton Tom Laughlin	Collegiate comedy musical. Good "second," especially for teenagers (CC)	Dec. 3	Jan. 4
*STRANGLERS OF BOMBAY, THE	Br./E. 24797	Columbia ...	80	A	7,238	Guy Rolfe ... Alan Cuthbertson	Period adventure melodrama. Cast-iron British gimmick offering (C)	Dec. 3	Jan. 18
†SUMMER PLACE, A	——	Warner-Pathe	122	A	11,010	Richard Egan ... Dorothy McGuire	Powerful melodrama. Excellent adult booking and woman's picture (C)	Dec. 24	—
TOUCH OF LARCENY, A ...	Br./E. 24815	Paramount ...	91	U	8,253	James Mason ... Vera Miles George Sanders	Triangle comedy. Grand good British star light booking (C)	Dec. 3	Mar. 7
UP IN SMOKE	F. 24886	Warner-Pathe	63	U	5,793	Huntz Hall ... Stanley Clements	Bowery Boys comedy. Reliable series "second" (C)	Dec. 10	Dec. 26
VICIOUS CIRCLE	F. 24867	Mondial ...	99	X	8,910	Arletty ... ... Frank Villard	"Earthbound" melodrama. Booking solely for art houses (NC)	Dec. 10	—
†WHITE WILDERNESS	——	Disney... ...	72	U	6,520	Narration by Winston Hibler	True Life Adventure comedy melodrama. Outstanding popular and family hall proposition (CC)	Dec. 24	—
*WITNESS IN THE DARK ...	Br./E. 24860	Rank ...	62	U	5,597	Patricia Dainton Conrad Phillips	Romantic crime melodrama. Good quota "second" (C)	Dec. 10	Jan, 25
YOUNG AND WILD	F. 24824	Eros	64	A	5,864	Gene Evans ... Scott Marlowe	Teenage delinquency melodrama. Good industrial "double bill" (C)	Dec. 10	—

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

* British Quota Picture. † In Colour.

REVIEWS

—continued

There is no repose for the woman as her tormenting memories and uncertain present intertwine. Strong bonds, however, develop between her and the Japanese man, both married, but, after much soul-searching, the two accept the inevitable and part.

Production.—The picture opens with the hero and heroine in naked embrace and Moira Shearer, the English actress, speaking the heroine's "thoughts," which, surprising in the circumstances, drift to the Hiroshima bombing. Then follows further intermittent thumbing of the woman's "autobiography," but, although the whisking of past and present has little chronological significance, it, oddly enough, stimulates the imagination. Emmanuele Riva meets all demands as the heroine, and Eiji Okada is sound in a less exacting role as the man, and their extremely competent performances help to seal the highly emotional rag-bag. The film's certainly unique, but its success depends as much on what its audience puts into it as that subscribed by the stars, director, script writer and editor. Needless to say, no self-respecting highbrow can afford to miss it.

Points of Appeal.—Unusual story, clever acting, startling treatment, fluent sub-titles, authentic backgrounds, title and terrific snob values.

Tamango

Columbia. French (A). CinemaScope. Photographed in Technicolor. Directed by John Berry. Featuring Dorothy Dandridge, Curt Jurgens and Alex Cressan. 8,576 *feet. Release February* 15, 1960

ADVENTURE melodrama, made in France with English dialogue. Given CinemaScope and Technicolor treatment, it concerns mutiny aboard a nineteenth century slave ship. There is an unconventional triangle basic theme, involving a tough skipper, a coffee-coloured slave girl and a husky Negro lion-hunter, and this, adequately stressed by its powerful cast, underlines its man's inhumanity to man overtones. The windjammer backgrounds, too, impress, but, despite competent acting and realistic atmosphere, heightened by storm sequences, it drags towards the end. Average "programmer."

Story.—Reinker, a handsome, but ruthless, slave trader, purchases a human cargo from a corrupt African chief and loads the luckless Negro men and women on his schooner Esperanza, bound for Havana. Tamango, a muscular youth, wants to lead an outbreak, but Aisha, Reinker's beautiful off-white mistress, warns Tamango that rebellion is useless. He scorns her, but later Aisha and Reinker quarrel and she joins the slaves. Tamango brings about open revolt and many of the crew are killed, but subsequently the mutineers get driven below, taking Aisha with them. Aisha is given an opportunity to escape, but refuses, and the lot go west when Reinker fires a volley into the ship's hold.

Production.—The picture, waterborne "Uncle Tom's Cabin" tinged by sex, emphasises the old slave traders' barbarity, yet seldom overstates its case. Genuine sentimental touches balance stark highlights, but lack of humour, let alone its unhappy fade-out, prevent it from falling into the category of popular entertainment. Dorothy Dandridge meets all physical and most histrionic demands as Aisha: Alex Cressan shows immense promise as the massive, uncompromising Tamango and Curt Jurgens registers as Reinker. Its supporting players also seize their chances. The staging, like the acting, deserves a hand, but even so its subject ignores the box-office's distaff side.

Points of Appeal.—Lusty tale, stars, spectacular presentation, expert camera work, title, CinemaScope and Technicolor.

Rice Girls

Mondial. Italian (A). CinemaScope. Photographed in Eastman Color. Directed by Raffaello Matarazzo. Featuring Elsa Martinelli, Folco Lulli and Rik Battaglia. 7,290 *feet. Release not fixed*

HARD-BOILED Italian alfresco melodrama, presented in CinemaScope and Eastman Color. It covers the romantic vicissitudes of a rice planter's illegitimate daughter and ends with "pop" making a heavy sacrifice to safeguard his offspring's happiness. The cast is no great shakes—Elsa Martinelli hasn't Silvana ("Bitter Rice") Mangano's striking features or pneumatic upholstery—and the direction lacks subtlety, but its authentic backgrounds give the novelettish hokum an attractive jacket. It'll satisfy the unsophisticated. Reliable Continental "double bill."

Story.—Elena, a spirited wench, works in rice fields owned by Pietro, taciturn husband of Adele, a peevish woman. Pietro appears strangely attracted to Elena, but she misinterprets his interest and also repulses Mario, Adele's dissolute nephew. Elena and Gianni, a garage proprietor, fall for each other and Pietro tries to aid Gianni financially, but Gianni misunderstands his action. Gianni and Elena quarrel, but subsequently Elena learns that Pietro is her father and that his parents had refused to let him marry her mother. Later, Gianni kills Mario while fighting over Elena's honour, but Pietro nobly takes the blame.

Production.—The picture, "Peg's Paper" printed in off-purple, has few surprises, but the rice fields peopled by comely, if garrulous, pickers, intrigue. Elsa Martinelli is barely adequate as Elena; and Folco Lulli, Rik Battaglia and Michel Aucair seldom impress as Pietro, Gianni and Mario. The musical accompaniment, like the scenery, heightens atmosphere, and the English sub-titles are fluent. Rice with a dash of curry, the overall's staple "ninepenny" fare.

Points of Appeal.—Unvarnished plot, provocative title, accurate detail, feminine angle, CinemaScope and Eastman Color.

Shorts

Data

MINING REVIEW. No. 5. 13*th Year.* 814 *feet. U. Produced by Peter Whale and Robert Kruger. Release, January* 4, 1960.—The unusual hobbies of a miner get this issue of the monthly review off to a good start. It continues with the storing of coal for a power station being built in Nottinghamshire. This is followed by the story of Johnny Schofield, an ex-miner and collier's son, who is now regular goalkeeper for Birmingham City FC. The last item shows the new call system in operation for part-time members of the Central Rescue Station in Cowdenbeath. Good.—F. W. R.

Anglo Amalgamated

THE GHOST TRAIN MURDER. British (A). Directed by Peter Maxwell. Featuring Russell Napier, Mary Laura Wood and Gordon Needham. 2,890 *feet. Release January* 11, 1960.—Pocket thriller, latest addition to the popular Scotland Yard Action Series, describing how the woman head of a girls' shoplifting school murdered a recalcitrant pupil at a London funfair, but paid in full. The true life story, narrated by Edgar Lustgarten, the BBC crime expert, capably acted and realistically staged, is good "whodunnit," as well as first-rate screen reporting. Capital British proprietary featurette.

CEA BRANCH REPORTS

Chink in Fido armour causes concern

MANCHESTER.—"The CEA must satisfy itself that there has been no looseness on the part of FIDO." This point was made at the January meeting of the branch in discussion on the Independent Film Distributors and Associated Rediffusion deal. J. Mather presided.

H. Woolf said he thought the important thing so far as members of the association were concerned was to be assured that there had been no fault on the part of FIDO.

"I do not say we are in a position to criticise FIDO, but the whole matter is one about which we should have full information," added Mr. Woolf.

The chairman assured members that the subject would be fully considered by general council, and if they watched the trade press they would see reports of the discussions.

When the comment was made that on this occasion, instead of the purchase of films there had been a purchase of the capital of a company, secretary T. E. Robinson said: "I am afraid that may be a chink in the armour. Associated-Rediffusion has purchased the share capital and with it goes a block of films."

Chairman: Unless there is a satisfactory reply from FIDO, I would object to paying into the fund.

S. Wild commented that if exhibitors refused to book Romulus and any other films involved it would clip the earnings. He feared that if the CEA slipped up in this matter it would lose a lot of members.

Good Friday Licences.—The secretary reported having received a letter from the clerk to the Manchester county licensing justices, intimating that the Good Friday licences were now granted at the annual licensing meeting.

Charity Contribution.—Replying to an application for a reduction in the Sunday opening charity contribution, the clerk to the Ashton-under-Lyne licensing justices wrote stating that although his committee considered the content of the letter from the branch interesting, "the far more pertinent information would be figures as to: (a) the admissions on Sundays to each of the five cinemas for the last five years, and (b) similar information regarding the box-office takings."

A. J. Rockett said it was not usual to give these figures.

The secretary said he had sent a copy of the clerk's letter to H. S. Roelich (assistant licensing officer, ABC), who replied that he would have no objection to giving information on attendances, but suggested that the justices should be asked to receive a deputation.

Mr. Robinson said he would proceed with the application.

Price Changes.—Notification was received from the HDM circuit of prices alterations.

J. E. Moorhouse said: We are merely following the lead of the circuits in "upping" our prices.

L. D. Paul said the Essoldo, Stockport, had increased the front stalls from 1s. 9d. to 2s. in line with ABC.

They will open on Good Friday

NORTH STAFFS. — Newcastle-under-Lyme cinemas have been given permission to open on Good Friday—April 15—during the same hours as for Sundays, providing they show only A or U films.

This was reported at the branch meeting, when R. C. Baker, R. V. Crome, S. K. Lewis and the secretary were appointed to serve on a deputation which last week met Stoke-on-Trent Watch Committee over a similar application.

Annual.—The branch's annual meeting will be held on January 20 at 17, Albion Street, Henley.

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PERSONAL

MRS. M. KIPPS, 84, Lanfranc Road, W. Worthing desires it to be known there is no truth in any rumour that she was divorced from her late husband, William H. P. Kipps, late manager of an Odeon Theatre, residing at 4, New Wanstead, E.11.

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PRODUCTION—continued

of Nigel Balchin's "A Sort of Traitors," is already filming for British Lion. John Boulting produces, Roy Boulting directs and the cast is headed by Tony Britton, Ian Bannen, Virginia Maskell and Peter Cushing.

Colin Lesslie's "Tunes of Glory" began shooting on Monday for United Artists' release. It's based on James Kennaway's novel and stars Alec Guinness and John Mills.

Also in its first week is ACT's "Dead Lucky," produced by Robert Dunbar and directed by Montgomery Tully for British Lion release.

Later this month, Argo goes into production with "The Unstoppable Man," screen version of Michael Gilbert's "Amateur in Violence." Jack Lemont is executive producer; J. S. Pellatt produces and Terry Bishop directs for British Lion release.

Steven Pallos goes into Shepperton at the end of the month with his Britannia production, "Foxhole in Cairo," a strange adventure set in the last war.

\+ + +

IRVING ALLEN and Cubby Broccoli have got the long awaited "Long Ships" afloat. The production, based on Franz Bengsston's book, is budgeted at £1 million—costliest ever in Warwick's history—and starts shooting around the end of June in Yugoslavia.

Curt Jurgens heads the cast and Cubby Broccoli tells me they are now negotiating for a second international name to co-star.

Lee Thompson will direct, John Sloan is the director, and one of the most stylish British art directors, Ken Adam, is designing.

Production will be in Technirama and Technicolor for road showing.

Warwick's "The Trial of Oscar Wilde" also gets the same treatment. Harold Huth produces this one, Ken Hughes will direct, and the shooting is set to start at the beginning of March.

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PRODUCTION manager Barry Delmaine is back in this country after a lengthy business and pleasure trip of the West Indies, which began last October.

Originally he planned only a personal location-spotting tour of the British Guiana interior, but the offer to broadcast on films and film-making took him over the water to Barbados, Trinidad, French Martinique, Porto Rico.

Out there he linked with the "Green Mansions" unit and gained valuable know-how concerning filming under jungle conditions.

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BUSINESS booms again at Ardmore, without a major production for some time. There now is Bob Baker and Monty Berman's Tempean production, "The Siege of Sidney Street," with Donald Sinden, Nicole Berger.

And due in February is "The Middle of Nowhere," with Stanley Baker. This is produced by Emmet Dalton, joint managing director of the studios.

The Irish Industrial Development Authority's report shows that it made a grant of £45,000 towards the establishment of Ardmore for the year ended last March.

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IN A RECENT issue I generously, but mistakenly, handed over the ownership of a large part of Merton Park studios to Nat Cohen and Stuart Levy of Anglo Amalgamated.

Explains Stuart Levy: "We are directors of Merton Park, and through a partnership with Film Producers Guild make pictures there. But in no way do we own any part of the studios."

FIDO DENIAL—contd.

will never be sold to TV. Another suggestion that may be included is that sanctions be applied against producers who have sold cinema films to TV.

George Elvin told KINE. on Tuesday that any action approved at next week's meeting could be put into operation within the following 48 hours.

He emphasised that if it was decided to apply sanctions against producers who have sold to TV the action would be against ALL producers who have done this—not just John Woolf and Danny Angel.

Commenting on the proposal for a new organisation, he said: "We feel it should be on similar lines to the Cinematograph Films Council and have some statutory powers.

"The suggestion is that it should replace or be in addition to FIDO because we feel the organisation is powerless and that the whole approach to protecting the cinema from films on TV has got to be changed."

The Federation, he added, considered that FIDO had failed "and we don't think it will do any better in the future."

If the suggestion for a new body is approved at next week's meeting of the federation, meetings will be sought with the Government over the matter, he said.

After Monday's meeting, federation president Sir Tom O'Brien reaffirmed the unions' opposition to the screening of cinema films on TV. An increase in the practice would, he said, be disastrous for the welfare of those employed in the industry and disadvantageous for the public.

Commenting that, although TV companies could afford to spend considerable sums on buying old cinema films, they were hardly spending a shilling on making films for TV, he said: "The public is entitled to see new material on TV."

WOOLF REPLIES—contd.

FIDO had not the necessary funds to buy them. In my turn, I pointed out that this difficulty was by no means fatal: there was nothing to prevent FIDO from acquiring the television rights in these films on an instalment plan, paying over 5, 10 or even 15 years.

The would-be vendors could even do without a guarantee, for if before the payments were completed FIDO terminated its activities, the right would revert to the vendors.

Mr. Watkins did do me the honour at the time of listening attentively to this suggestion. But it would seem from his letter that he never thought it necessary to report this plan to the FIDO Board.

Surely the whole controversy about FIDO boils down to one simple question. Has FIDO gone the right way about implementing its purpose?

The answer to that is also simple. The way to go about acquiring rights is to make tangible offers for them, and to ask for suitable credit facilities if one has not sufficient ready cash.

But to go to the producers and ask them for written assurances that they would not even request FIDO to make offers for their television rights, to my mind (and to the mind of many others in the industry) was hardly the proper technique of negotiation.

If on the other hand FIDO maintains that its negotiating technique was the proper one, that contention can be easily tested.

All FIDO has to do is to make available to the industry a list showing the number and titles of those films (and the industry rightly expects the list to include also some important films) which have been denied to the television screens through FIDO's operations.

JOHN WOOLF,
Romulus Films.

RENTERS' NEWS—continued

Anglo thriller is booked to Plaza

ANGLO'S latest Scotland Yard action-thriller "The Dover Road Mystery," has been booked for London's Plaza, Piccadilly, from January 14.

Edgar Lustgarten introduces the story and leading parts are played by Geoffrey Keen and Leonard Sachs.

The film was directed at Merton Park Studios by Jack Greenwood and produced by Gerrard Bryant from the screenplay by James Eastwood.

IN BRIEF

● In the current issue of *Melody Maker*, the extended play record from Warner-Pathe's 'Tommy The Toreador" has vaulted from seventh place to No. 3 in the magazine's chart of best-selling EPs. The single disc of the novelty number. "The Little White Bull" is also placed tenth in the *New Musical Express's* Top Twenty list—a position it has held for three consecutive weeks.

● Norman Wisdom's comedy "Follow A Star" has been retained for a third week at the Savoy, Dublin, as a result of the business it has achieved there.

● "High Time" has been selected as the new title for the 20th Century-Fox comedy with music formerly known as "Daddy-O." Stars are Bing Crosby, Carol Lynley, Fabian, Barry Coe and Barrie Chase.

TRADE SHOWS

LONDON

January 18:
Mining Review (U). Data. Celluloid Theatre. 10.30 a.m.
Happy Anniversary (A). United Artists. Mitzi Gaynor. London Pavilion. 10.30 a.m.
Sentenced for Life (U). United Artists. Frances Matthews. London Pavilion. 12 noon.

January 19:
White Wilderness (U). Disney. Studio One. 10.15 a.m. (Also: Danube; Donald in Mathmagic Land).
Paul Temple Returns (U). (Re-issue.) Winart. John Bentley. Acme. 2.30 p.m. (Also: The Buried Film; short.)

January 20:
Two-Way Stretch (U). British Lion. Peter Sellers. Studio One. 10.30 a.m.
Comanche Station (U). Columbia. Randolph Scott. Own Theatre. 2.30 p.m.
Never So Few (A). MGM. Frank Sinatra. Own Theatre. 10.30 a.m. and 2.30 p.m.

January 21:
The Wreck of the Mary Deare (U). MGM. Gary Cooper. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

January 19:
Pillow Talk (A). Rank. Doris Day. Theatre Royal. 10.45 a.m.

January 20:
Odds Against Tomorrow (A). United Artists. Harry Belafonte. Odeon. 10.45 a.m.

The IDEAL KINEMA

Supplement to Kinematograph Weekly

BKS Open Forum discusses . . .

THE QUEST FOR QUALITY IN PICTURE AND SOUND

ONCE again standardisation, applied to several aspects of film presentation, dominated the discussion at the British Kinematograph Society open forum.

W. G. Altria, Hon. FBKS, editor of the KINE., conducted the forum; chairman was A. E. Ellis (print manager, Warner-Pathe); and other members of the panel were R. J. T. Brown, DSC, B.Sc., FBKS (Gevaert), J. M. Carson (sound engineer, CMA) and A. W. Watkins Hon. FBKS (chief of sound, MGM Studios). The first question was posed by Leslie Oliver, of Technicolor:

Does every cinema in this country have an adequate test reel for determining sound and picture quality? If not, why not?

Mr. Carson stated that no cinema possessed its individual picture and sound test reel, but such reels were obtainable through the service organisations; he felt that unless test reels were intelligently used they were of little value.

Availability

Mr. Brown stated that the BKS picture presentation committee was taking steps to ensure that test reels were available; the Motion Picture Research Council had granted permission for the use of its chart.

Mr. Oliver thought the projectionist would be the person who could make best use of test films, as a means of telling him every week whether he was getting the best from his equipment: this, said Mr. Altria, was what the BKS was aiming at. Mr. Watkins objected that there was no standard sound test reel; the MPRC test reel was made as long ago as 1932.

N. Mole (ABC) recalled that good use was made of test films during the period of 3-D presentations.

Mr. Carson urged that detailed instructions must be issued for the use of test reels; Mr. Brown stated that an explanatory leaflet would be issued with each film.

R. H. Cricks suggested that a graticule placed in the gate could serve many purposes—aspect ratio, definition, evenness of light distribution.

Mr. Oliver described a test reel which had been made in collaboration with RCA for the world presentation of "Solomon and Sheba." Test sequences were provided for ghost, screen dimensions, colour aberration, and sound level in the various speakers. There was, said Mr. Oliver, not one of the 70 theatres in the whole of Europe where the test reel did not disclose some fault. MGM was also sending a test reel to theatres running "Ben-Hur."

The next question, from Mr. Watkins, arose out of this discussion:

Is it the experience in the theatre that different films require different horn settings?

Mr. Carson confirmed that there was no international standard on horn positioning, but the sound reproducer companies had a reasonably acceptable standard in regard to quality on 6-track sound, say between 30 c/s and 12 kc/s. The installation engineer must install the speakers to suit the acoustic conditions of the particular theatre; once set for one film, they should be correct for others.

Could not the cue dots on CinemaScope films be made less noticeable?

Mr. Brown stated that a BSI committee was now considering this matter. R. R. Pulman, a member of the committee, explained that the intention is to review the position in the light of wide-screen, CinemaScope and other systems, with the object of making cues less visible to the audience and more visible to the projectionist, even though the picture may be cropped.

Peter Rigby mentioned that his company had recently introduced a device for producing cue dots half the present size, chiefly for television films, but the renters would not use it.

Mr. Ellis objected that the making of cue dots was a matter for the laboratory, not the renter.

P. Haddon, chief of the Grand, Ramsey, Hunts., remarked that they thought themselves lucky to get any cues at all; and Mr. Ellis agreed that cue dots tend to be removed as the film gets older.

Cross v. circle

R. Falconer suggested that a small white cross would be more satisfactory than a circle; Mr. Pulman stated that this was one of the proposals under consideration by the BSI committee.

Can steps be taken to ensure that older films —particularly sub-titled films—should be projected in the 4x3 *ratio?*

Mr. Altria, agreeing with the frequently poor presentation of films made for the 4x3 ratio, thought little could be done except to make new prints, which was not economical, although Mr. Watkins pointed out that such prints had been made.

R. R. Pulman stated that many CMA theatres were being re-equipped to run films at 1.33 ratio, as well as 1.66 to 1.75, and N. Mole said the same applied to those ABC theatres where old films were habitually run.

Replying to a member, Mr. Altria agreed that many Continental films were still being shot in the 4x3 ratio.

C. J. Phillips referred to the difficulty of showing sub-titled films in modern formats.

Cinerama leaders are reinforced with Cellotape—has this ever been considered for normal prints?

Mr. Ellis recalled that it had been suggested that leaders should be printed on thicker stock; but C. J. Phillips objected that this would entail a join.

Non-tear leaders

Mr. Rigby suggested that leaders should be printed on non-tear Cronar stock.

Mr. Watkins stated that this was widely used in the studios, but it was costly and had to be spliced with adhesive tape.

Mr. Brown mentioned that the stock had been dropped by Dupont because of the difficulty of splicing.

Mr. Oliver suggested that prints that cost a lot had a longer life; he instanced 70mm. prints, which gave an astronomical number of runs without scratches. He suggested that the problem of print mutilation would be solved if the cost of prints were doubled!

Mr. Ellis mentioned that "South Pacific" at the Dominion had run nearly 1,000 times and was still in first-class condition; on the other hand, the same crew was handling the one print.

Mr. Altria thought it all boiled down to the human problem; there must, he said, be more propaganda to make projectionists more conscious of their responsibilities.

A member suggested that all projectionists should have a certificate of proficiency; but R. H. Cricks objected that an examination was a test of skill, not of conscientiousness.

Mr. Falconer suggested, nevertheless, that the apprentices' course at Wandsworth College was doing much good in this respect.

Mr. Brown suggested that film damage was not always the fault of the projectionist, but of exhibitors who would not or could not renew equipment as it wore out.

Mr. Altria remarked that it was extraordinary how many exhibitors, nevertheless, found the money to install CinemaScope.

Mr. Cricks suggested that the responsibility for good showmanship and the avoidance of film damage was primarily that of the manager.

Mr. Mole urged that the renters should do something to reduce the number of direct cross-overs; if it were possible to pin-point the

continued on page 32

BKS FORUM—contd.

theatres responsible for print damage, they could be hit through the pocket. But how was this possible when a print might be crossed over six or seven times?

Mr. Brown suggested that when a renter hired a film to a customer and it arrived in bad condition, the renter could be sued for false pretences.

Mr. Pulman thought that the film renting business must be the only hire service in the world where goods were passed directly from one customer to another.

Speaking from the point of view of the renter, Mr. Ellis said that nothing could be done unless the number of copies were doubled. The number of theatres starting their programmes on Sunday instead of Monday meant that there was a day less for cross-over. A projectionist who received a bad print should immediately contact the renter.

Mr. Cricks asked what proportion of the total cost of a film was represented by the actual prints, and Mr. Oliver mentioned that there seemed recently to have been a tendency for renters to order more copies.

Replying to Mr. Rigby, Mr. Ellis stated that no renter checks sound on prints after release

Should the projectionist or the manager be the arbiter on sound volume?

Posing this question, Mr. Watkins raised the question of size of audience and audience noise.

Mr. Carson claimed that the film trade was the pioneer of good sound quality, but, today, the domestic market was catching up with us on quality; reproduction in the cinema must be first class. The final decision on sound volume must be taken by the manager, in consultation with his chief projectionist.

Mr. Cricks asked whether it was fair to expect the projectionist to judge sound when he could only hear his monitor.

Mr. Carson thought every projectionist should listen to sound in the auditorium at least once in every programme, but Mr. Cricks stated that in some theatres projectionists were forbidden to do this.

Mr. Mole agreed that the manager was primarily responsible for sound volume. He thought that many films still had poor recording, in particular unintelligible speech.

Mr. Watkins admitted that improvements could still be made in the studio, but often he was shattered at the difference in quality between the magnetic original and the optical print.

Replying to R. H. Cricks, Mr. Watkins fully agreed that until optical reproduction was replaced by magnetic, quality will never be as good as it should be.

Mr. Altria suggested that it was time that the trade adopted single magnetic track reproduction as a standard to replace the optical track and as an alternative to multi-magnetic track.

G. F. Fielding thought that before this can be done, there must be industry-wide agreement on sound standards; he also raised an objection to sound test films—that one got to know the dialogue.

Mr. Carson expressed the view that acoustic conditions were far more important today, when sound might emanate from a number of sources, and long-path reflections might arise.

Is anything being done in regard to the standardisation of aspect ratio?

Mr. Brown stated that the matter had been taken up with the BFPA, which was trying to ensure that its members should adhere to the British standards.

Mr. Watkins pointed out that even Twentieth Century-Fox was reducing its 2.55 ratio; it was generally felt that the ratio should lie between 1.65 and 1.85 to 1.

CHARACTERISTICS OF RECTIFIERS

COINCIDENT with installation of a Westinghouse selenium rectifier at the Empire, Leicester Square, a paper on the choice of the various types of metal rectifiers was given to the BKS by S. A. Stevens, BSc., MIEE, FBKS, of Westinghouse.

Dealing with the early development of the metal rectifier for arc supply, Mr. Stevens recalled that as far back as 1936 the use of 3-phase conversion to run a 3-phase rectifier off single-phase mains was being advocated for the cinema. The type of rectifier then installed was the original copper-oxide type, with fan cooling, but during this period the selenium rectifier was being developed. Another important advance was resonant control of the arc.

Post-war units

After the war came the unit rectifier for installation in the projection room; this again operated on 3-phases from a single-phase supply. Special models were developed for the xenon lamp, of which 200 have been installed in the past year.

All these rectifiers employ selenium. In manufacture, a layer of selenium is plated on to a base which may be steel or aluminium. After annealing, the counter-electrode is sprayed upon it, and the rectifier is electrically formed. It is then built up into the required assemblies.

Two other types of metal rectifier are used: the germanium rectifier is smaller than the selenium, while the silicon rectifier is of similar appearance, but has rather different applications.

Copper-oxide and selenium operate at low current densities, of the order of 100 ma per cm²; germanium and silicon on the other hand operate at enormously higher current densities, up to 100 amps per cm², thus rectifiers of these types are much more compact. The efficiency of the various types depends largely upon the actual working conditions; selenium shows a maximum efficiency of 93 per cent.

Because germanium and silicon rectifiers are so much smaller in bulk, they are unable to absorb temporary overloads, and special circuits may have to be used to avoid such overloads.

Summarising the applications of the various types, Mr. Stevens stated that for low-power applications copper-oxide is still the most satisfactory. For medium powers—including the cinema arc—selenium is the most efficient; it is robust and very simple, and has a very large overload capacity. Germanium has a high efficiency in the lower voltage range, while silicon is most suited to high voltages and very high powers and high temperatures. An installation of selenium rectifiers at the Steel Company of Wales, delivering 450,000 amps at 18 to 24 volts, was illustrated.

R. R. Pulman suggested that, with recent installations of 70mm. projection necessitating currents of 130 amps and more, water cooling might be advantageous.

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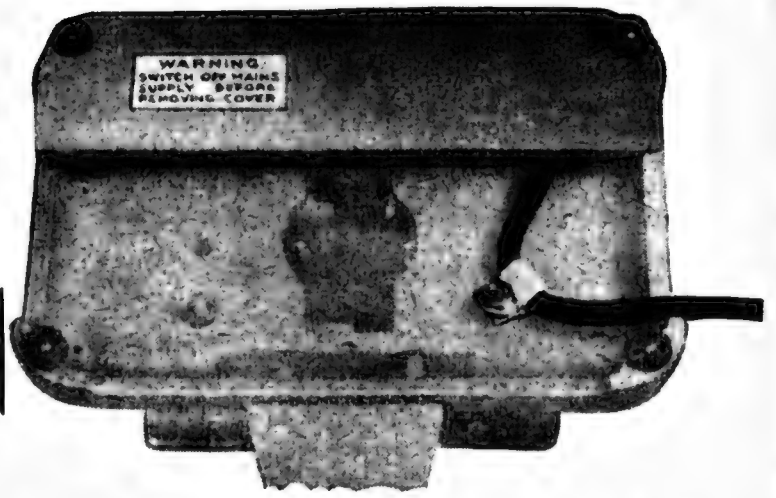

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THE REGAL, ST. IVES

Small, but right up to date

COMPLETE technical and decorative modernisation of the Regal, St. Ives, Huntingdonshire, has been achieved by Rank Precision Industries.

The alterations started at the exterior canopy, which has been repainted in dark blue-grey and pale, neutral grey.

This colour scheme is carried into and developed in the entrance hall. Here the woodwork is in dark blue-grey and pale, neutral grey, but the ceiling beds are in pale cyclamen, with a pale primrose cornice, and the walls are in peony red and pale blue-grey. The entrance doors repeat the colour scheme of the woodwork.

In the auditorium the ceiling has been painted midnight blue, with grilles picked out in gold. The blue motif is continued in the proscenium feature, which is in steel blue and two shades of grey.

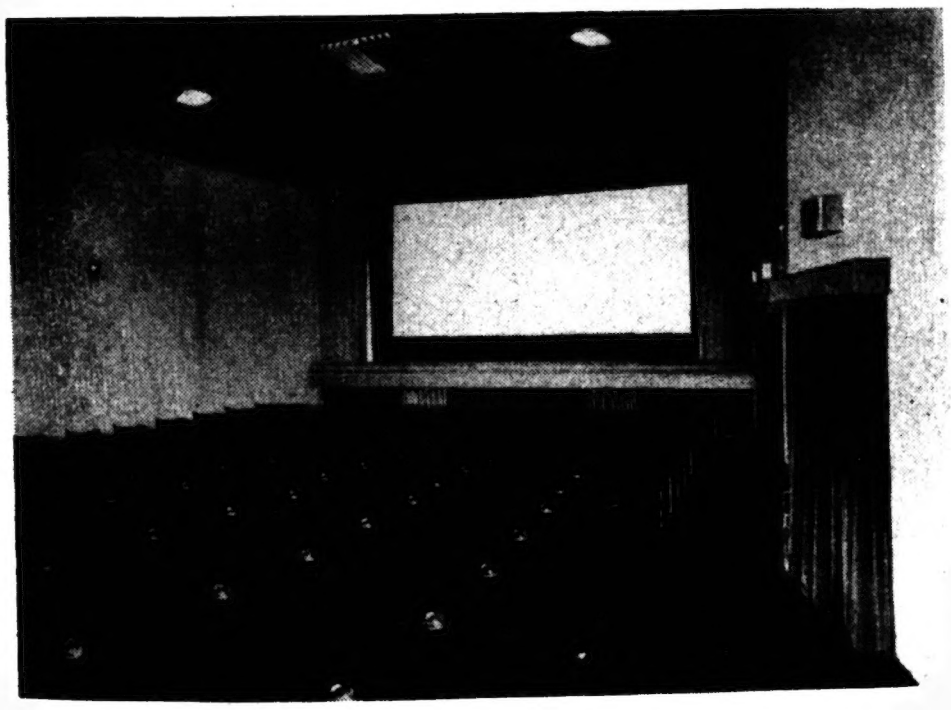
Contrast is provided on the walls. At the sides these are shaded blossom pink at the front and peony red at the rear of the auditorium.

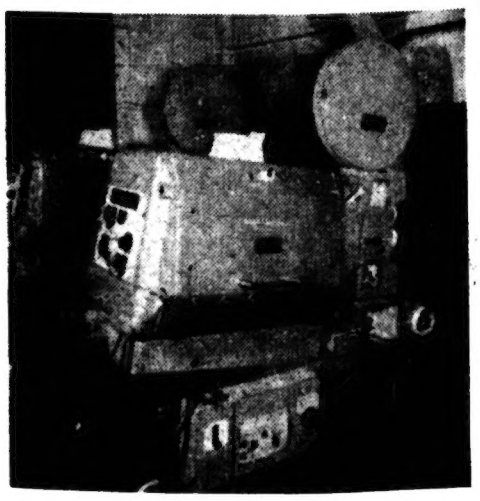
Doors are in blue-grey, with architraves in a pale, neutral grey.

A stereo screen has been installed, with electrically controlled masking gear, and the curtains are of gold velour.

Among other additions to the comfort of the auditorium are 363 Gaumont-Kalee Shirwood chairs, covered in velour of a peony colour. Door curtains are also of peony velour to match. The rear promenade and gangways are covered with a special Gaumont-Kalee "heavy-spun" Wilton carpet of a modern black and red design.

In the projection room the installation includes Gaumont-Kalee 21 projection and sound equipment, with Varamorphs and lenses for anamorphic and standard technique of presentation. There is a GK 30-watt single-channel amplifier, and Duosonic stage loudspeaker.





Above: Interior view of the Regal, St. Ives, showing how the limited space has been used to the best effect

Left: the projection box at the Regal is equipped with Gaumont-Kalee 21 projection and sound equipment

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AUDITORIUM

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DECORATIONS

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Talking TECHNICALLY

THE magnificence of "Ben-Hur" at the Empire, Leicester Square, was the subject of a special section in last week's KINE. But this superb presentation raises many other points of technical interest.

First is the thought that you can't get away from the first principles. Ever since the first major cinema was built, there has been a conflict between the projection engineer, who demanded a level throw, and the architect, who found it much more convenient to stick the projection room high up at the back of the circle, which meant that the engineer had to fiddle about with keystone masks and tilted screens.

In early CinemaScope presentations we had to endure toppling buildings and curved horizons, due to the combination of a steep rake and a curved screen. But at last the needs of 70mm. film have brought us back to first principles, and at the Empire, the Dominion, and several provincial theatres we have seen large blocks of stalls seats being removed to make room for a projection room which will provide a level throw.

Talking to Stan Perry at the Empire after the show, I noticed among the cans of 70mm. film one bearing the legend "Intermission Music." It contained a reel of film carrying the music, which is an integral part of the film.

Why should not every film carry its own music—a selection of the music from the film? It would be far better than a miscellany of discs supplied by the local record shop. An obvious objection is that it would involve an extra few hundred feet of film for which the renter would object to paying. But specially pressed discs are not too costly nowadays, so that the factor of cost need not be an obstacle.

A further thought after watching the magnificent show was that, while every cinema cannot have Philips Multi-purpose projectors running 70mm. prints with 6-track sound, and showing a 50ft. picture, most cinemas could do better than they do.

Any modern projector is capable of projecting a steady picture provided it is in good mechanical condition, the intermittent motion correctly adjusted, the gate skates flat and clean, and the gate tension correct—and provided, of course, that the perforations in the film are sound. If it is in sound condition no modern projector will scratch the picture or sound-track area of the film, and only if the gate picks up emulsion will it scratch the margins and strain the perforations.

We know that film buckles—but a light touch on the focus knob can prevent the effects showing on the screen. We know that some studio people don't understand the need for composing the picture within a suitable aspect ratio—but again, a touch on the racking knob will prevent people's heads being chopped off.

\+ + +

A NUMBER of these and other factors were discussed at last month's BKS Open Forum, reported on another page. Particularly timely was the remark by Leslie Oliver, of Technicolor, that expensive prints have the longest life—referring of course to 70mm.

In this connection, two projectionists will by now have had a telegram from H. L. A. Gimberg of Philips, Eindhoven, congratulating them upon having completed 1,000 runs with the original copies of "South Pacific." The two projectionists are Harold Copus, of the Dominion, Tottenham Court Road, and Percy Gough, of the Gaumont, Manchester.

\+ + +

AMONG those present at the Open Forum was Peter Haddon, who had travelled all the way from Ramsey, Hunts., where he is chief of the Grand. After the meeting he gave me a large number of cuttings which he has collected over recent months—cuttings showing every type of film mutilation which we people in London had thought a thing of the past.

Quite a number of the cuttings had torn perforations, in one case extending over eight or nine frames. After handling these cuttings my fingers were covered in oil.

But it was some of the change-over cues that must have been most alarming to the audience. One took the form of an oval slit extending over three frames. Quite a number had diagonal scratches extending over eight or ten frames.

Now, accidents will happen and perforations get torn. But these change-over cues were no accident, nor were they the result of ignorance. They are the results of a don't-care attitude—a complete disregard for the job and for the next projectionist.

In spite of Bert Ellis's remarks at the BKS meeting, on the difficulties of eliminating direct cross-overs, it should be the first duty of all renters to trace such offenders, and to ensure their being booted out of the box by the application of financial sanctions upon their employers.

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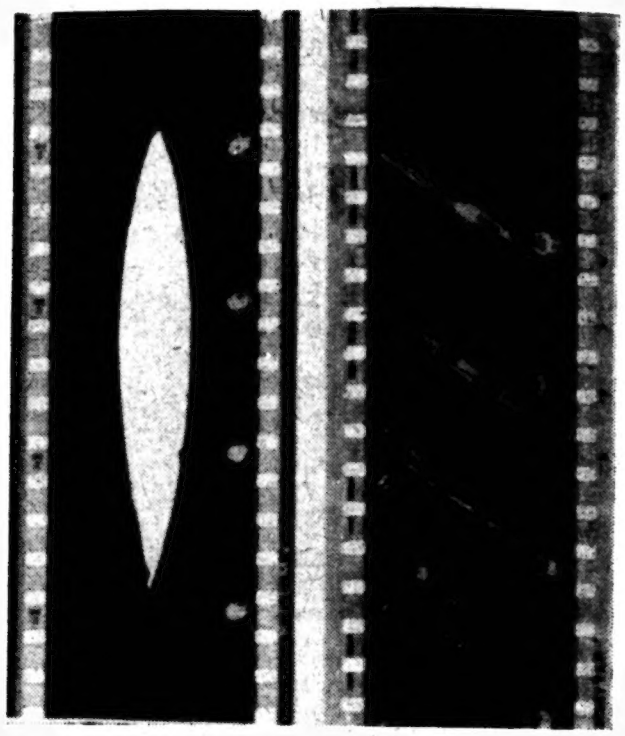
IT SEEMS that Wales may see some of the first installations of the Philips FP20S projector, with its pulsed discharge lamp.

John Kear and E. Hawk, of Pathe Equipment,

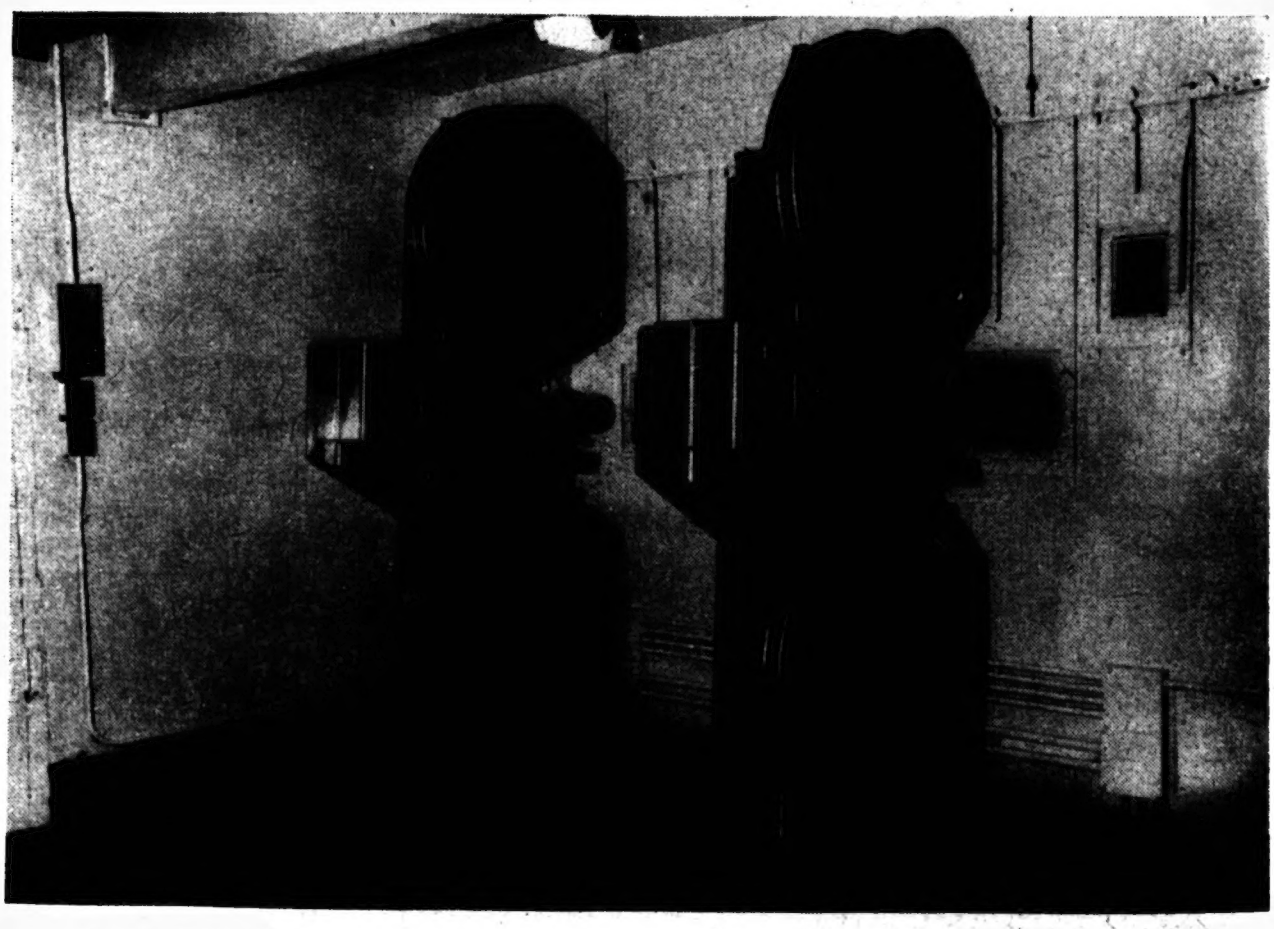


Two remarkable examples of change-over cue mutilation shown to the BKS

were telling me of the installation completed just before Christmas at the Plaza, Port Talbot, and look forward to making a number of installations in the area.

They were particularly impressed by the crispness of the picture—in fact, they were rather of the opinion that the standard of projection was higher than the standard of photography or printing, since they noticed several faults in a CinemaScope film which had previously passed unnoticed.

The reasons they gave for considering the standard of projection to be enhanced are the pin-point sharpness of the picture due to the curved gate and the absence of gate heat; and the lack of ghost, due to the fact that the SPP lamp is completely extinguished between pulses (when the film is moving) whereas an ordinary shutter is generally so trimmed that there is in fact a slight travel ghost.—R.H.C.



The Philips FP20S projectors installed by Pathe Equipment at the Plaza, Port Talbot

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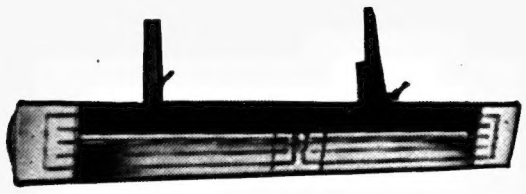

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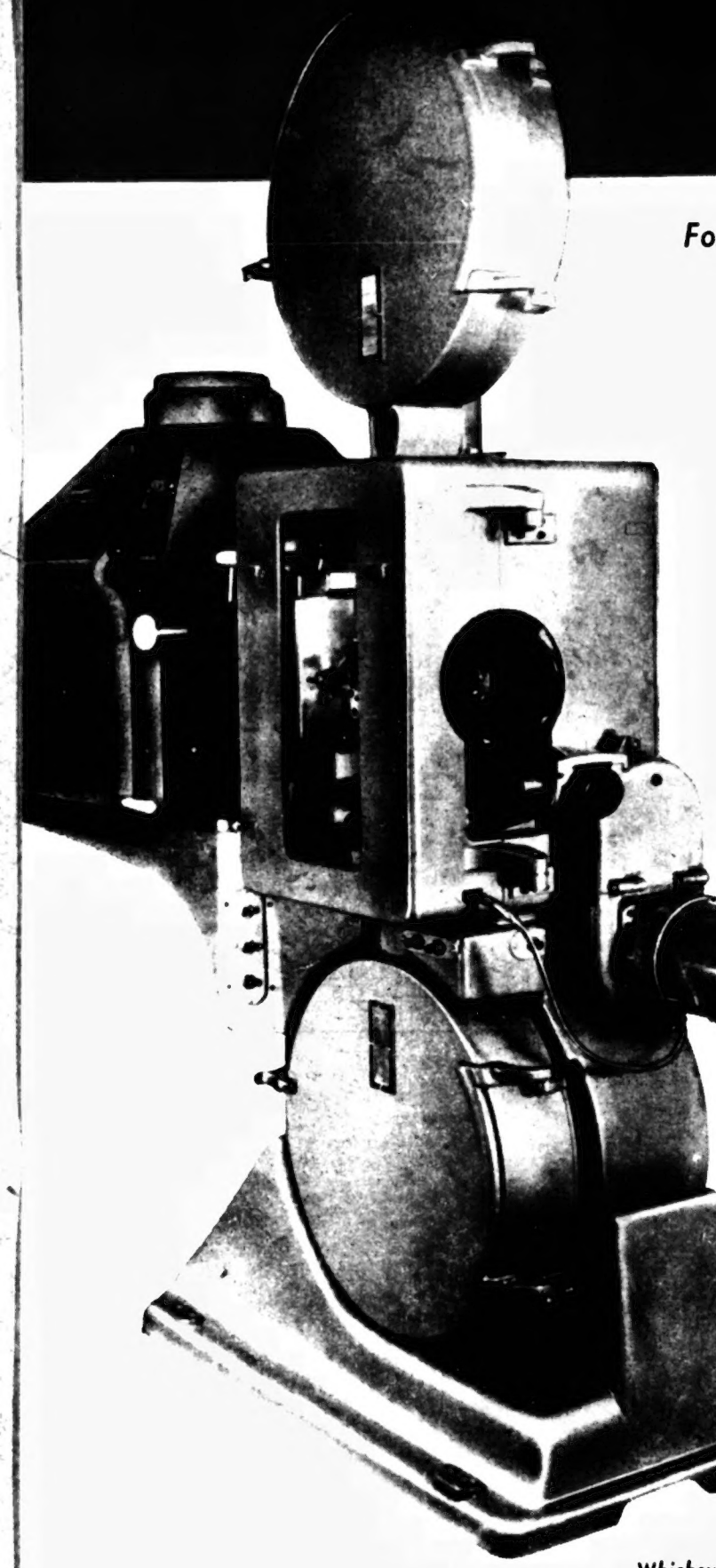

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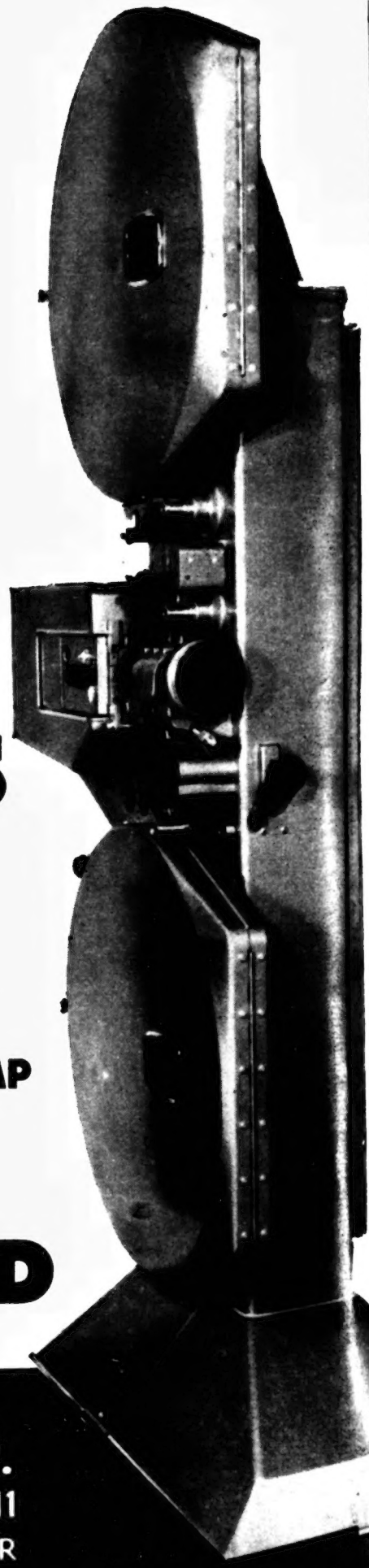

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